

ELGOUNA 
FILM FESTIVAL
— 1ST EDITION
مهرجان الجونة السينمائي
SEPTEMBER 22 - 29, 2017



FESTIVAL
CATALOGUE

PLATINUM SPONSORS



GOLD SPONSORS



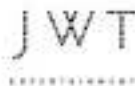
OFFICIAL HOST



OFFICIAL TV PARTNER



COMMUNICATION PARTNER



MEDIA SPONSOR



UNDER AUSPICES OF

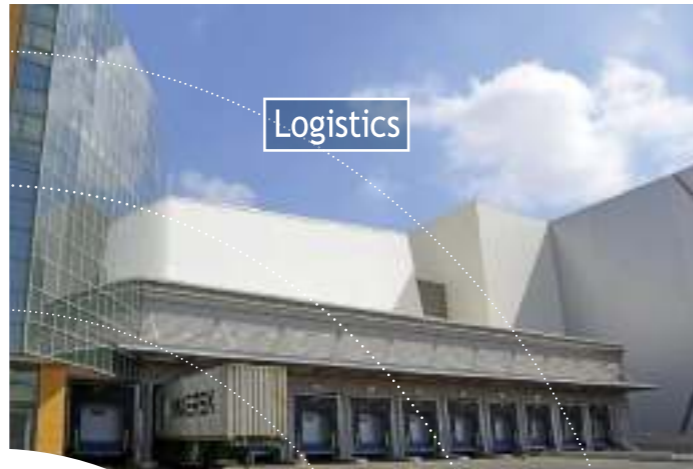


OFFICIAL HOTELS

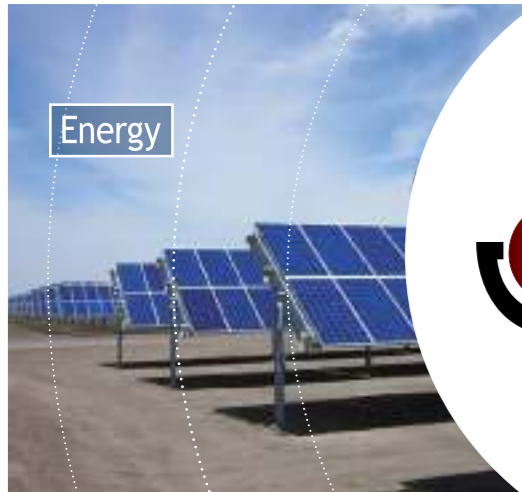




Financial Services



Logistics



Energy



Telecommunications



Agriculture



Transport

THE POWER OF ENTERPRISE

Building on the legacy of the region's most successful telecoms business, Orascom TMT invests in industries that are critical to the future, including energy, financial services, logistics, transport and agriculture. OTMT is currently exploring opportunities across Egypt, the Middle East and Africa. Wherever we invest, we will always aspire to transform lives and to make a lasting contribution to sustainable economic development.

2005A Nile City Towers - 26th Floor, South Tower, Cornish El Nile Ramlet Beaulac, Cairo, Egypt
Telephone: + (202) 246 17 300 · E-mail: info@otmt.com · www.otmt.com



DISCOVER
THE NEW EURONEWS

euronews.
ALL VIEWS

euronews.com

Tawila

Orascom Development Egypt proudly launches its latest neighbourhood Tawila. The neighbourhood is comprised of a number of residential and recreational islands connected together by El Gouna signature bridges. Tawila offers a range of different sized villas and townhouses all enjoying magnificent views of an 18 acre saltwater lake.

16595
residences.elgouna.com



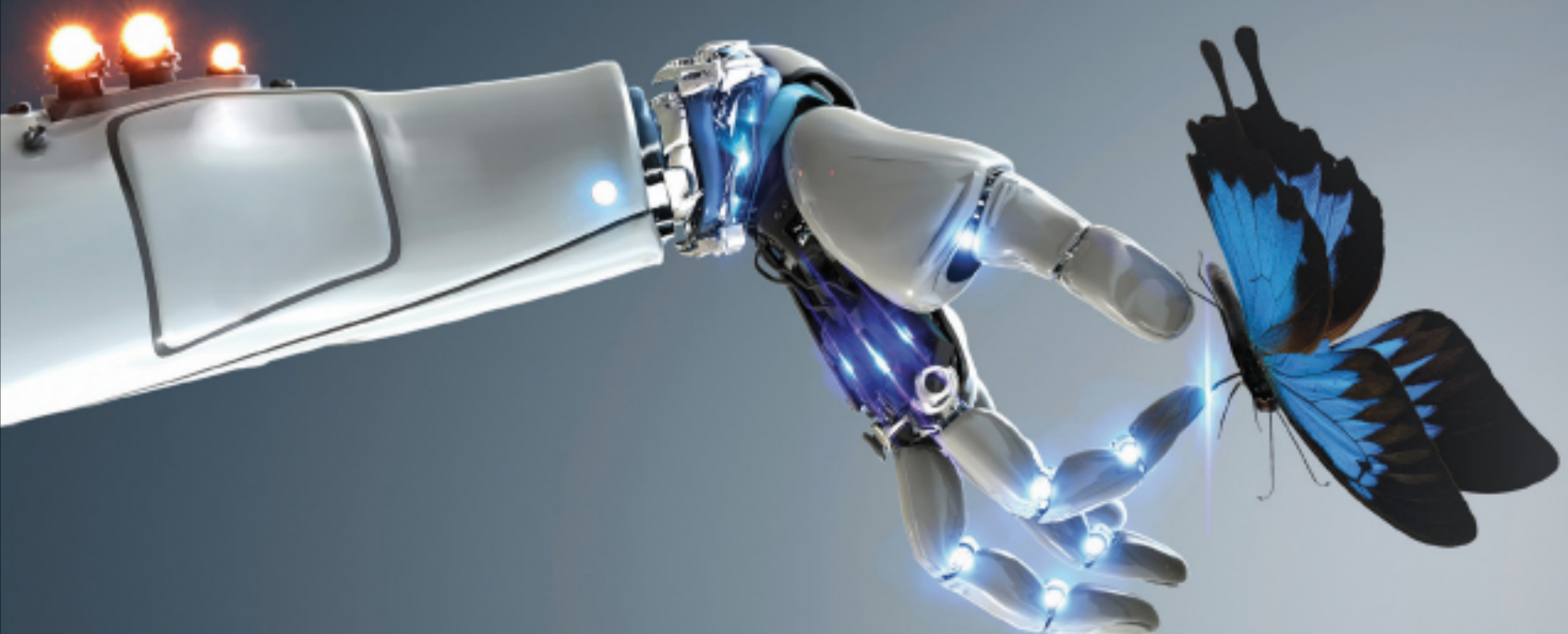
ORASCOM
DEVELOPMENT
EGYPT



BELTONE FINANCIAL

Leading
Transformation

- Investment Banking
- Asset Management
- Securities Brokerage
- Online Trading
- Market Maker
- Exchange Traded Fund (ETF)
- Custody
- Research



Mobile application
"Beltone Trade"

For more information
16422



www.beltonefinancial.com

Tel.: 02 2461 6300

www.beltonetrade.com

El Gouna Film Festival was established to underscore the role film plays in promoting cultural interaction, fostering an awareness of different cinematic voices through encouraging dialogue and by building bridges of creative intellect. The goal is to generate opportunities for development and support for all contemporary forms of creative expressions in the MENA region, especially between young generations from the Arab world and their international counterparts.

The festival presents a selection of the newest films from around the globe offering a yearly opportunity for the Middle East region to discover new talents, and new award winning films from the most prestigious film festivals. The programme includes three competitive sections (Feature Narrative Competition, Feature Documentary Competition, and Short Film Competition), an Official Out-of-Competition Selection, and a section devoted to special presentations. The festival is proud to award more than 200,000 USD among all the winners of the three competitions. In addition, to support the festival's motto "Cinema for Humanity", an audience award will be given to a film that exemplifies a humanitarian theme.

In parallel to the screenings, the festival is organizing "CineGouna Platform," a creative business hub designed to support Egyptian and Arab talents, where a wide range of meetings are organized between Arab and international directors, producers, and distributors with the aim of enhancing business opportunities for Arab cinema. In addition, round-tables, workshops, panel discussions and masterclasses will be conducted as part of the event. A key component of the "Cinegouna Platform" is the "Cinegouna Springboard", through which a selection of Arab Projects in development will have the chance to be mentored by professional experts and also to compete for several financial awards designated to give these promising projects a production kickstart.

Under the warm sun of the Red sea, El Gouna Film Festival aims to be a new meeting point for filmmakers, critics and audience celebrating the grandeur and the charm of the seventh art.



As a lover of cinema, the art that has captivated humanity ever since the Lumiere brothers projected the first moving picture in a cafe in Paris, and a big fan of El Gouna, which constitutes a heavenly retreat for anyone in Egypt, I sought a project where I could combine my passion for both; the art and the place.

This was the start of El Gouna Film Festival, where we hope to enjoy meaningful films in a gorgeous setting.

With this first edition, our intention is to put a new film festival on the map of major film festivals worldwide with the differentiator that it will always be focused on its theme "Cinema for Humanity." I believe that human suffering in our world right now is at a peak; between the tragedy of immigrants from our part of the world drowning in the sea, to the loss of human life, suffering and destruction in war-torn areas like Syria, Libya, Iraq and others, to the exodus of the Rohingya in Myanmar, stuck on the borders of Bangladesh in miserable conditions. There is no other medium with the capacity to document the history of human struggle the way cinema does; telling stories of people who resiliently hold on to their right to life in the midst of devastating events across the globe driving people away from their homes every day and causing them hunger, suffering, and death.

Through El Gouna Film Festival, we hope that cinema will continue to perform one of its most important roles as a call of awakening prompting people to do their part in preventing or reducing human suffering, making our world a more bearable place to live in. We also hope it will go on producing uplifting films that can bring love and happiness to the hearts and minds of viewers everywhere.

Naguib Sawiris



With the creation of El Gouna Film Festival, many dreams we've had for a long time are coming true, including solidifying Egypt's pioneering role in the region's film industry. Since the emergence of the art of cinema in 1986, Egypt has enjoyed a long and rich filmmaking history.

We were also driven by our belief that Egypt is capable of organizing an international film festival with the same high standards of the most prestigious festivals in the world. More importantly, we wanted to create a festival that was more than a red carpet event. This is why we established the CineGouna Platform, a hub designed to bring together young artistic talents with fresh ideas they want to turn into productions with film professionals from Egypt, the Arab region and from all over the world, to help them find financial and creative support for their projects.

Last but not least, we hoped to fix what terrorism had broken, not only in Egypt, but everywhere that's been affected by the destructive actions or ideas of extremists around the globe. This is why the first edition of our festival takes place under the slogan "Cinema for Humanity."

We are confident that the first edition of El Gouna Film Festival will be successful, because we have what it takes to pull it off: patriotic businessmen Engineers Naguib and Samih Sawiris, outstanding artistic and managerial figures handling all aspects of the organizational process, and the support of countless film enthusiasts who want to see a festival of this scope take place in Egypt.

Partnering with leading entertainment magazine Variety and sponsored by Euronews, the festival—expected to host up to 900 guests—is also well-positioned for international marketing. Moreover, in the process of bringing our festival to life, we made it a point to empower youth. By relying on young, energetic talents, we hope to inject our cultural scene with new blood, infusing Egyptian film festivals with the modern concepts and cutting-edge standards that would enable them to stand out internationally.

One more asset we can't ignore is the stunning town of El Gouna itself, on par with the world's most breathtaking coastal resort cities. Taking place in such a picturesque setting, El Gouna Film Festival is to combine the pleasures of cinema with the delights of nature, and we hope it will contribute in turning El Gouna into an international touristic hotspot, where art and travel lovers can convene every year.

Festival organizers
Amr Mansi - Kamal Zadeh - Bushra Rozza



Amidst massive changes in entertainment industry platforms, in light of the uncertainty clouding the future of film distribution methods, and with a lot of film festivals halting their activities or losing their stature, El Gouna Film Festival is born. An expression of a natural need—both in its timing and the uniqueness of its funding model—the festival tries to solidify its position in a scene overflowing with local, regional and international festivals.

We asked ourselves many questions even before they were posed by others. We do not claim we have all the answers, but we believe that what we have visualized more than a year and a half ago when taking the first steps on the journey of this cultural event, is to a great extent now taking shape in reality. This applies to the structure of the festival, the venues where its films will be screened, the quality of its guests, and—most importantly—the high standards sought for its lineup, which we always planned would include the latest and most important films from Egypt, the Arab region, and the world. Our aim is for our inaugural edition to reflect the prestigious standing we hope the festival will come to have in the international festival circuit.

What we hadn't counted on, however, and was in turn a very pleasant surprise, is the level of encouragement and excitement the news of founding El Gouna Film Festival was met with. Although the festival has resorted to a number of foreign experts in the fields of programming and organizing, it has mostly relied on young, energetic Egyptians who continue to prove their worth everyday; talented and efficient quick learners, fit to be the well that nourishes future cultural events of this scope, not only locally but internationally as well.

We want our festival to resemble the city that hosts it: young and ambitious; a classy hub that holds the future within its confines. We hope it will become a cinematic rendez-vous that creates a real bridge between Arab and world cinema, an open window through which Arab filmmakers can gaze onto the international film scene, and at the same time a generous source for film lovers from all around the globe to draw what they desire of Arab film productions. GFF is set to be the perfect place for young filmmakers to meet with international experts, and an opportunity for film professionals to exchange dreams, ideas, and benefits. From the start we have asserted that GFF will not only fulfill its naturally primary role as a platform to showcase films, but will also serve, through its production arm CineGouna Platform, as a production instigator in the region.

From the quality of the films in our programme, to the technical excellence of our screenings and the seamlessly smooth organization, ensuring the fluidity of our guests' movements and interaction, our commitment to offer audiences and filmmakers alike the best festival experience possible is unwavering. Our ultimate hope is to make every participant look forward to joining us here once again, in the beautiful town of El Gouna.

Intishal Al Timimi
Festival Director

El Gouna Film Festival..... p.6

Welcome letters p.7

International Advisory Board p.11

GFF Team p.14

Career Achievement Award: Adel Imam..... p.18

Career Achievement Award: Ibrahim El-Aris..... p.20

Career Achievement Award: Forest Whitaker..... p. 22

Programme Overview..... p. 24

GFF Competitions and Awards..... p.25

Opening Night Film..... p.28

Closing Night Film..... p.30

Feature Narrative Competition Jury..... p.33

Feature Documentary Competition Jury..... p.34

Short Film Competition Jury..... p.35

Feature Narrative Competition..... p.38

Feature Documentary Competition..... p.54

Short Film Competition..... p. 68

Official Selection Out-of-Competition..... p.78

Special Presentation..... p.100

CineGouna Platform..... p.106

Ticket Info..... p.110

Index by Director..... p.111

Index by Film..... p.112

Index by Country..... p.113

Print & Sales Contact Information..... p.114

Thanks to the Volunteers..... p.116

Special Thanks..... p.117

Map & Contact Info..... p.120

El Gouna Film Festival is truly honored that this exceptional group of stellar figures has accepted to lend their names to its first edition, as we believe they represent the pinnacle of professionalism and artistic quality. Their support will not only steer us in the right direction, but also continuously inspire us to provide a unique festival experience that exceeds all expectations.



HIAM ABBAS

Palestinian actress, writer and director who has portrayed a diverse collection of characters in over 80 films, working under the guidance of top-tier directors such as Steven Spielberg in *Munich* (2005), Ragaa El-Amari in *Red Satin* (2002), Youssef Nasrallah in *Gate of the Sun* (2004) and Hany Abu-Assad in *Paradise Now*, which won a Golden Globe and was nominated for an Oscar for Best Foreign Language Film in 2006. she has directed three short films and a long feature *Inheritance*, which won an award from the International Film Festival of Amiens in 2004. Abbas has also served on the jury of the Cannes Film Festival in 2012.



TAREK BEN AMMAR

Tunisian producer and distributor Tarek Ben Ammar heads the Kenta Group for film distribution and audiovisual techniques. Ammar has co-produced several American blockbusters that were shot in Tunisia, such as George Lucas's *Star Wars* and Steven Spielberg's *Raiders of the Lost Ark* (1981). He also produced the films *Quarter to Two before Jesus Christ* by Jean Yanne (1982) and *Pirates* by Roman Polanski (1986), and co-produced *Miral* by Julian Schnabel (2010). In 2004, he distributed Mel Gibson's *The Passion of the Christ* across Europe. Ben Ammar owns several cinema cities in Tunisia that have so far hosted the filming of 46 major international films, most recently Jean-Jacques Annaud's *Black Gold*.



MOHAMED MALAS

Syrian filmmaker whose documentaries and feature narratives have garnered local and international recognition, establishing him as one of the most significant filmmakers in the Arab region. After graduating from the Moscow Film Institute, he began his artistic career directing the short film *Dream of a Small City* in 1972. He also wrote novels such as *Advertisements about a City That Lived Before the War*. His many awards include the Golden Palm from the Valencia Festival of Mediterranean Cinema for *Dreams of the City* (1983) and the Golden Tanit from the Carthage Film Festival for his 1992 film *The Night*. He also won the Jury Prize for Best Director at the Marrakech International Film Festival in 2005 for his film *Passion*, in addition to being honored in many Arab festivals including Carthage, Beirut and Damascus.



YOUSRY NASRALLAH

Renowned Egyptian filmmaker whose films *Summer Thefts* (1988), *Aquarium* (2008) and *After the Battle* (2012), among others, have been applauded for their honest and insightful portrayal of Egypt's social and political complexities, the latter being nominated for a Palme d'Or at the 2012 Cannes Film Festival. His 2009 film *Scheherazade, Tell Me a Story* won the Audience Award at the Festival of the Three Continents in Nantes, and in 2012 he was named Best Director in the Middle East by Variety magazine. He also won a special prize from Belgium's Mons International Film Festival in 2013. This year, he headed the Filmmakers of the Present jury at the 70th Locarno Film Festival.



ATIQ RAHIMI

French-Afghan writer and filmmaker considered to be one of the most important directors and writers in contemporary Afghan cinema, Rahimi was born in Kabul and moved to France in 1985 after the Soviet invasion. He continued his studies at the Sorbonne and went on to direct two documentary films *We Shared Bread and Salt* in 2001 and *Afghanistan Impossible* in 2002. His debut feature film *Earth and Ashes* (2004) won the Un Certain Regard Avenir award at the Cannes Film Festival, Best Director at the Bratislava International Film Festival, and the FIPRESCI Prize at the Oslo Film Festival. In 2012, he directed *The Patience Stone*, which won several awards including the FACE Award at the Istanbul International Film Festival and the SIGNIS Award from the Hong Kong International Film Festival.



HEND SABRY

Tunisian actress and a star of Arab contemporary cinema. In 1994, she won the Best Actress awards in 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 Abd El 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.



ABDERRAHMANE SISSAKO

Acclaimed Mauritanian filmmaker and producer. His 1998 feature *Life on Earth* won the Silver Award in Italy's Taormina Film Fest, while his 2002's *Waiting for Happiness* won the FIPRESCI Prize at the Un Certain Regard section of the Cannes Film Festival, and *Bamako* (2006) received a number of international awards, including the Lumière Award. His latest film *Timbuktu* (2014) was nominated for Best Foreign Language Film Academy Award, and won three César awards; best director, best film and best script.



MARGARETHE VON TROTTA

German filmmaker widely described as one of the most outstanding female directors in world cinema. Von Trotta has directed close to 26 films and TV series and won 34 prestigious awards, including two German Film Critics Association awards in 1971 and 1981. Her film *Marianne and Juliane* won the Golden Lion and New Cinema awards as well as the FIPRESCI Prize at the 1981 Venice Film Festival. Other significant works of hers include *Rosa Luxemburg* (1986), for which Barbara Sukowa won the Best Actress award at the 39th Cannes Film Festival, *Africa*, which opened the Venice Film Festival in 1990, in addition to *Rosenstrasse* (2003) and *Hannah Arendt* (2012), which were both internationally distributed.



FOREST WHITAKER

Academy Award winning American actor, he is the recipient of more than 50 major international awards, including an Oscar, a BAFTA, a Golden Globe and a New York Film Critics Circle Award for Best Actor 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 Cannes Film Festival for his role in Clint Eastwood's *Bird* (1988), and the Career Achievement Award at the 2013 Abu Dhabi Film Festival. He has acted in more than 120 films for cinema and television, including Amy Heckerling's *Fast Times at Ridgemont High* (1982), Martin Scorsese's *The Color of Money* (1986), Oliver Stone's *Platoon* (1986), Bill Duke's *A Rage in Harlem* (1991), Neil Jordan's *The Crying Game* (1992), Jim Jarmusch's *Ghost Dog: The Way of the Samurai* (1999), David Fincher's *Panic Room* (2002), Tim Story's *Hurricane Season* (2009), Lee Daniels' *The Butler* (2013), Rachid Bouchareb's *Two Men in Town* (2014), Denis Villeneuve's *Arrival* (2016), Gareth Edwards's *Rogue One – a Star Wars Story* (2016), and, due out in February, 2018 Marvel's *Black Panther*. He has also directed six films, the last of which was *First Daughter* in 2004.



YOUSRA

Iconic Egyptian actress with almost 90 films under her belt. She won the Best Actress award from the 2001 Egyptian National Film Festival for her role in Khaled Youssef's *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 Taormina Film Festival in the same year, among others. She starred in several films that participated in official competitions in international festivals, such as *Egyptian Story* by Youssef Chahine, screened at the 1982 Venice Film Festival, and Yousry Nasrallah's *Mercedes*, selected at the 1993 Locarno Film Festival. Among her other notable films are Raafat El-Mihi's *Avvocato* (1984); Chahine's *Alexandria Again and Forever* (1991), *The Emigrant* (1994), and *Alexandria... New York* (2004); Sherif Arafa's *Terrorism and BBQ* (1992), *El-Mansy* (1993), and *Birds of Darkness* (1995); Khairy Bishara's *Strawberry War* (1994); and Marwan Hamed's *The Yacoubian Building* (2006). Youssra was chosen to be a jury member in 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.

FOUNDER

Eng. Naguib Sawiris

CEO, CO-FOUNDER

Amr Mansi

COO, CO-FOUNDER

Bushra Rozza

CFO, CO-FOUNDER

Kamal Zadeh

FESTIVAL DIRECTOR

Intishal Al Timimi

DEPUTY CEO

Nicole Guillemet

PROGRAMMERS & CONSULTANTS

Amir Ramses-Senior Programmer

Nicole Guillemet

Teresa Cavina

Raman Chawla

Jehane Noujaim

PROGRAMING ADMINISTRATION**Programing coordinator**

Tulip Ali

PRE-SELECTION COMMITTEE

Ranya Youssef

Gamila Weefy

Ahmed Essam

CINEGOUNA PLATFORM**CineGouna Platform Manager**

Mostafa Youssef

CineGouna Platform Coordinator

Ghada Fikri

CineGouna Platform Programmer

Alia Ayman

CineGouna Platform Assistant

Sondos Tarek

CineGouna Platform Assistant

Abdel El Aziz El Naggar

CineGouna Platform Guest Coordinator

Aisha Ghaly

CineGouna Platform Guest Liaison

Shireena El Gallal

CineGouna Springboard Programmer

Hakim Abdel Naeem

CineGouna Bridge Programmer

Nouran Sherif

FILMMAKER & GUEST LIAISON**Filmmaker Liaison Manager**

Neamat El Sharnoubi

Filmmaker Liaison

Abeer Mohamed

Filmmaker Liaison

Moustafa El Barbari

Filmmaker Liaisons

Ahmed Al Moghazy

Senior International Talent Liaison

Nevine Scaramella

Arab Talent Liaison

Mariam Kamal

Egyptian Talent Liaison

Shrouk Tarek

Egyptian Talent Liaison

Rabha Achit

VIP Guests Manager

Sarah Halim

JURY LIAISON:**Head of the Jury Department**

Sarah Bissada

FDC Jury Manager

Karim El Wazeir

SFC Jury Manager

Nayera Soliman

MARKETING & SPONSORSHIP**Marketing Director**

Nora El Gabry

Even Planning Manager

Farah Ramsis

Sponsorship & Events Manager

Noha Hossam

Senior Marketing Coordinator

Alia Fahmy

Art Director

Kareem Eissa

COMMUNICATION**Director of Communications**

Amira El Tohamy

Communication Manager

Noha El Deeb

PR Director

Marwa Raslan

PRESS**PRESS OFFICE****Press Office Manager**

Khaled Mahmood

Press Office Coordinator

Hani Mustafa

Press Guest Liaison

Mohamed Kandil

English Copywriter

Yasmine Zohdy

Arabic Copywriter

Mohamed El Haj

SENIOR PUBLICIST

Zeina Toutounji

RED CARPET MANAGER

Z Ikkery

DAIILES EDITING

Mohmed Fahmy

Nahed Nasr

Najet Belhatem

Sherif Abdelhady

Mohamed El Haj

PUBLICATIONS**Senior Publications Coordinator**

Nadine Badrawy

Arabic Publications Editor

Nermin Yousef

Arabic Publications Copywriter

Kais Kasim

Publications Assistant

Sarita Marchesi

Content Coordinator

Rania Youssef

Art Director

Ahmed Atef Megahed

Senior Graphic Designer

Ahmed Nagdy Abu Zeid

Graphic Designer

Al Haytham Nagdy Abu Zeid

ID Coordinator

Yasser Sayed

Print House

Emad El-Omda (Print Academy)

Catalogue Writers

Ahmed Shawky

Amir Ramses

Goutaman Bhaskaran

Hauvick Habashian

Intishal Al Timimi

Jay Weissberg

Kais Kasim

Mohamed Elhag

Nermin Yousef

Nicole Guillemet

Raman Chawla

Tarek Shenawi

Teresa Cavina

Ziad Khoza'i

Catalogue Translators

Ghada Shahbander

Yasmine Zohdi

WEBSITE**Website Supervisor**

Rita Faddoul

PHOTOGRAPHER

Hassan Amin

SIMULTANEOUS TRANSLATION**Service Provider**

Egyptian Broadcast Systems

Translators

Enas Hosny El Khatib

Marwa Abdelwahed

Technicians

Mahmoud Badawy and Fathalla Badawy

Q&A Translators

Elias Khallat, Rami Allam, Rowan Shimi

PRINT TRAFFIC**Print Traffic Manager**

Mouwafak Chourbagi

Print Traffic Assistant

Magdy Seif

PRODUCTION**Production Manager**

Dina Magdy

TECHNICAL PRODUCTION AND PROJECTION**Technical Director**

Mustafa Azkalany

Technical Assistant

Nada El Hattab

DCP Reviser

Blair Collie

Projectionist

Ian Freer

VENUE MANAGERS

Sandra Hodnett

Victor Correia

TRAVEL & HOSPITALITY**Hospitality Director**

Noha Nabil

Senior Hospitality Manager

Sherine Maarigy

Hospitality Manager

Joanna Joseph

Logistics Support

Mostafa Sayed

Event Planner Agents

Ali Sirag, Sarita Kozman

FINANCE**Finance Manager**

Ahmed Samir

Finance coordinator

Ahmed Hassan

HR**HR Manager**

Rania Mohamed

ADMINISTRATION:**CEO Assistant**

Norshek Fawzy

Administrative Manager

Asmaa Bashir

Facility Manager

Mahmoud Masoud

Administrative Assistant

Khaled Gaber

Administrative Assistant

Mohamed Ahmed

IT**IT System Manager**

Mohamed Sabry

IT System Manager's Assistant

Walid Mohamed

Starbase Consultant

Fedja Purivatra

Starbase Assistant

Marguerite Farag

Starbase Consultant

Nadim Kovac

VOLUNTEERS:**Volunteer Manager**

Shady Modar

prom media



italiaonline™



Italiaonline is the first Italian internet company

A great company for all companies.

We deliver contents and services to millions of Italians each day, with the most visited web portals, the most widespread email accounts and our directories.

We build and boost the digital presence of thousands of Italian companies through a wide range of digital solutions, from online advertising to web design and web marketing.

This is why we are the top Italian internet company.

italiaonline.it

ON Network

نغم FM
105.3

اليوم السابع
www.youm7.com

دوتامصر
www.dotm.com

EL-AHLY
www.elahly.com

PagineGialle™

PagineBianche™

TuttoCittà™

LIBERO.

VIRGILIO™

SUPEROVA™

Adel Imam

Iconic comedic star Adel Imam launched his career with small parts in Fatin Abdel Wahab romantic comedies such as *I, He and She*, *My Wife Is a General Manager*, *My Wife's Dignity*, *My Wife's Goblin*, and *A Half an Hour Marriage* before his first leading role in Niazi Mostafa's *In Search of a Scandal*, after which he went on to make more than 150 films, TV shows and theatre plays that have left a lasting impact on the popular culture of the region.

Imam has a phenomenal fan base throughout the Arab world, not only for his prolific work as an actor, but also because of his unwavering commitment to the defense of freedom—emphasized in the majority of his work—for which he often paid the price in having to deal with countless lawsuits that were filed against him through the years by detractors who claimed his films “damaged the image of the state and Islam.” Many of his works are also revered for their relevant social, political and cultural themes, often satirized in comedies that have become classics.

Controversial films of his include *The Terrorist* and *Birds of Darkness* which tackled issues of violent religious extremism in society.

In 2000, Imam was appointed a Goodwill Ambassador by the UNHCR to raise awareness about refugees in Arabic-speaking countries. In addition to traveling to the UN several times with the delegation at the request of the Secretary General, Imam has also been on field visits with the UNHCR, including to Yemen, Jordan, Syria, Iraq, Tunisia, Algeria, Kuwait, Oman and the UAE, where he met with refugees and spoke to different media outlets about the work done by the UN Refugee Agency in the MENA region.

Adel Imam has received a multitude of awards from international film festivals, including:

- Best Actor - Cairo International Film Festival for *The Terrorist*, 1995
- Lifetime Achievement Award - 'In the Spotlight', Dubai International Film Festival, 2005
- Best Actor in a Narrative Feature - Tribeca Film Festival for *The Yacoubian Building*, 2006
- International Jury Award for Best Actor - São Paulo International Film Festival for *The Yacoubian Building*, 2007
- Best Actor - Cairo International Film Festival for *The Yacoubian Building*, 2007
- Variety Achievement in Film Award - Middle East International Film Festival, 2008
- Golden Star - Marrakech International Film Festival, 2014
- Golden Tanit - Carthage Film Festival, 2016

Notable works of his include:

- I, He and She* (1964)
- My Wife Is a General Manager* (1966)
- My Wife's Dignity* (1967)
- My Wife's Goblin* (1968)
- A Half an Hour Marriage* (1969)
- In Search of a Scandal* (1973)
- We Are the Bus People* (1979)
- The Suspect* (1981)
- Hamada and Toutou's Gang* (1982)
- The Beggar* (1983)
- Love in the Cell* (1983)
- The Street Player* (1983)
- The Ghoul* (1983)
- The Avvocato* (1984)
- So the Smoke Won't Fly* (1984)
- Tit for Tat* (1984)
- Take Care of Your Mind* (1985)
- Al Halfout* (1985)
- The Tiger and the Female* (1987)
- Shams al-Zanati* (1990)
- Playing with the Giants* (1991)
- Terrorism and BBQ* (1992)
- The Forgotten* (1993)
- The Terrorist* (1994)
- Birds of Darkness* (1995)
- Bekheet and Adeela* (1995)
- Sleeping in Honey* (1996)
- The Embassy in the Building* (2005)
- The Yacoubian Building* (2006)
- Hassan and Marcus* (2008)
- Bobos* (2009)
- Alzheimer's* (2010)



Ibrahim Al-Aris

Born in Beirut in 1946, al-Aris is a film critic, journalist, cultural historian and translator. He studied film directing in Rome, screenwriting and film studies in London, and has been working in journalism since 1970. He currently heads the film department in London's al-Hayat newspaper, where he writes a daily column about human heritage and the history of world culture titled "A Thousand Faces for a Thousand Years." In addition, he has translated around 40 books and papers about cinema, philosophy, economics, history from French, English and Italian.

For many years in the beginning of his career, al-Aris worked in different aspects of filmmaking, co-writing screenplays for several films, before devoting himself entirely to writing critical essays and papers about cinema, in addition to a number of books and anthologies that constitute in themselves an art that is as enlightening and influential as the works they address.

Al-Aris's edge as a critic lies in how his work transcends criticism to broader horizons, which is evident in many of his studies and interviews. His writings extend to include different aspects of culture, politics and social sciences, making him a fine example of an organic intellectual as portrayed in German philosopher Herbert Marcuse's saying: "All revolutions have failed, art alone can set Man free." This is why al-Aris left the Communist Party, having decided to struggle through his writing, a decision stemming from the belief that beautiful art in itself is revolutionary.

"I grew up surrounded by artists and writers," says al-Aris in a TV interview. "Because I watched many films, read many books, traveled a lot and lived abroad for a while, I was exposed to many cultures from different places, giving me a solid idea of how the world expressed itself artistically," he elaborates.

Al-Aris has in turned turned this extensive experience into an unusually prolific career, with his articles for al-Hayat nearing a total of 6,000 pieces, which he has compiled in an anthology he chose to name The Encyclopedia of Human Heritage. Made up of 12 volumes, each volume of the encyclopedia deals with one area of human culture and civilization, including political thought, philosophy, poetry, music, theatre, visual art, architecture, and, of course, cinema. This seminal work constitutes the essence of al-Aris's experience as a critic and researcher, establishing him as bona-fide reference on different kinds of cultural and artistic practices.

The volume on cinema in al-Aris's Encyclopedia of Human Heritage, titled The History of Film in 100 Years, is a critical reading of 100 foreign films considered by al-Aris to be major turning points in cinematic history, where he prompts readers to visit diverse works across the cinematic spectrum that push aesthetic limits in pursuit of an alternative language of film. With al-Aris's sharp insights and seamless skill with language, this volume is an in-depth academic research with a light critical touch; a comprehensive introduction to the seventh art, illustrated with practical examples rather than a purely theoretical approach.

Notable books by Al-Aris:

- A Journey in Arab Cinema
- Martin Scorsese: A Cinematic Biography
- Youssef Chahine: A Child's Perspective; A Rebel's Grip
- Cinema: History and the World
- Arab Cinema: Its History, Its Future, and Its Role in the Renaissance
- A Cinema of Humans: A Reading in the Life and Work of Selected Filmmakers
- The Suspended Dream: The Cinema of Maroun Baghdadi
- Image and Reality: Writings on Film
- The Language of Self and Perpetual Modernity
- The Ambiguous Picture: The Films and Creators of Lebanese Cinema
- From the Novel to the Screen: A History of Literature in the Seventh Art
- Discussions of the Second Renaissance
- Faces from the Time of the Renaissance
- Between Two Banks: Arab Moments in French Culture
- Beyond the Screen



Forest Whitaker

Forest Whitaker is undoubtedly one of the most versatile, most skilled performers in contemporary cinema. Born on 15 July, 1961 in Texas, USA, he began his acting career on television, where he worked on several successful TV shows from 1982 to 1986. During that time, he had a few roles on the silver screen as well, including a part in Amy Heckerling's *Fast Times at Ridgemont High* (1982).

His performances in Martin Scorsese's *The Color of Money* and Oliver Stone's *Platoon*, both released in 1986, marked a significant turning point in his career as a film actor. Even though his roles in both films were secondary, they paved the way for his ultimate big break: his role as jazz musician Charlie Parker in Clint Eastwood's *Bird* (1988), which earned him the Best Actor award at the 41st Cannes Film Festival.

Whitaker's leading roles flowed from that point onwards, and he stood out in many films including Neil Jordan's *The Crying Game* (1992), Wayne Wang's *Smoke* (1995), Jim Jarmusch's *Ghost Dog: The Way of the Samurai* (1999), David Fincher's *Panic Room* and Joel Schumacher's *Phone Booth* (2002).

In 2006, Whitaker portrayed former Ugandan president Idi Amin in Kevin Macdonald's *The Last King of Scotland*, a stunning performance for which he garnered massive critical acclaim and more than 50 acting awards, including an Academy Award (beating Hollywood legend and eight-time nominee Peter O'Toole), a Golden Globe, a SAG award, a BAFTA, and a New York Film Critics Circle award, establishing him as a Hollywood powerhouse and force to be reckoned with.

After his year of triumphs, Whitaker went on to excel in more performances, from Tim Story's *Hurricane Season* (2009), Lee Daniels' *The Butler*, to Rachid Bouchareb's *Two Men in Town* (2014) and Denis Villeneuve's *Arrival* (2016), among others.

He has also directed six short and feature films, in addition to co-producing 26 works for film and TV, including Emmy Award winning *Door to Door* (2002, starring William H. Macy) through his production company Spirit Dance Entertainment, which he shut down in 2005 in order to focus on his acting career. His debut directorial feature was *Strapped* (1993), a television thriller about crime on the streets of Brooklyn, while in 1995 he directed *Waiting to Exhale*, an adaptation of Terry McMillan's 1992 novel of the same name, starring Whitney Houston and Angela Bassett. He also directed *Hope Floats* (1998), starring Sandra Bullock, and the 2004 romantic comedy *First Daughter*, starring Katie Holmes, of which he was also executive producer.

Throughout his impressive artistic career, Whitaker remained committed to supporting humanitarian issues, founding the International Institute for Peace in 2011 and the Whitaker Peace and Development Initiative in 2012. He is also a UNESCO Goodwill Ambassador for Peace and Reconciliation, and a UNESCO Special Envoy working to combat poverty and hunger and to achieve gender equality in areas of conflict. He is the recipient of a Crystal Award from the 2017 World Economic Forum in Davos for his philanthropic efforts in youth empowerment.

Whitaker's most notable works in film include:

- The Color of Money (1986)
- Platoon (1986)
- Bird (1988)
- The Crying Game (1992)
- Smoke (1995)
- Ghost Dog: The Way of the Samurai (1999)
- Panic Room (2002)
- Phone Booth (2002)
- The Last King of Scotland (2006)
- Street Kings (2008)
- The Butler (2013)
- Two Men in Town (2014)
- Rogue One: A Star Wars Story (2016)
- Arrival (2016)



FEATURE NARRATIVE COMPETITION

Narrative films made by filmmakers from all parts of the world that tell original stories.

FEATURE DOCUMENTARY COMPETITION

Cutting edge, non-fiction films made by International directors.

SHORT FILM COMPETITION

This competitive section will present short narrative films, directed by emerging or established International filmmakers.

Juries of esteemed film professionals will convene to present the Festival's El Gouna Gold, Silver, and Bronze star awards in each competition category.


OFFICIAL SELECTION OUT - OF - COMPETITION

This section will showcase highly acclaimed, applauded and awarded feature narratives or feature documentaries from around the world.

SPECIAL PRESENTATION

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

CINEMA FOR HUMANITY AUDIENCE AWARD

Films From All Sections Displaying This Sign  are eligible, for El Gouna Film Festival's Cinema for Humanity Audience Award, that is reserved for a film that exemplifies humanitarian themes.

SUBTITLES

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

CONTENT GUIDELINES

GFF recognizes that some films contain subject matter not suitable for all audiences. Not all films presented by the Festival have been officially rated. The guidelines below are intended to help patrons in selecting films that are appropriate for themselves and their families.

R: 16+: Suitable for viewers 16 and older – Films may include themes not suitable for children, or may contain occasional violence or occasional coarse language.

R: 18+: Suitable for viewers 18 and older – Films may include themes requiring mature judgement; or may contain violence, coarse language or occasional instances of the unclothed human body.

Films that do not have any rating are suitable for all audiences.

A five-person Feature Narrative Competition Jury will grant the following Awards:

- El Gouna Golden Star for Narrative Film (Trophy, Certificate and USD 50,000)
- El Gouna Silver Star for Narrative Film (Trophy, Certificate and USD 25,000)
- El Gouna Bronze Star for Narrative Film (Trophy, Certificate and USD 15,000)
- El Gouna Star for Best Arab Narrative Film (Trophy, Certificate and USD 20,000)
- El Gouna Star for Best Actor (Trophy and Certificate)
- El Gouna Star for Best Actress (Trophy and Certificate)

A five-person Feature Documentary Competition Jury will grant the following awards:

- El Gouna Golden Star for Documentary Film (Trophy, Certificate and USD 30,000)
- El Gouna Silver Star for Documentary Film (Trophy, Certificate and USD 15,000)
- El Gouna Bronze Star for Documentary Film (Trophy, Certificate and USD 7,500)
- El Gouna Star for Best Arab Documentary Film (Trophy, Certificate and USD 10,000)

A three-person Short Films Competition Jury will grant the following Awards:

- El Gouna Golden Star for Short Film (Trophy, Certificate and USD 15,000)
- El Gouna Silver Star for Short Film (Trophy, Certificate and USD 7,500)
- El Gouna Bronze Star for Short Film (Trophy, Certificate and USD 4,000)
- El Gouna Star for Best Arab Short Film (Trophy, Certificate and USD 5,000)

Cinema for Humanity Audience Award

- Audience award for a film that exemplifies a humanitarian theme (Trophy, Certificate and USD 20,000)

El Gouna Film Festival extends its utmost gratitude to our partners who have given their generous support in providing cash awards to the chosen films

\$10,000 from Mentor Arabia to the Chosen Documentary Film



\$5,000 from Film Factory for Movie Production to the Chosen Short Film





OPENING & CLOSING FILMS

SHEIKH JACKSON
Amr Salama
Egypt

HUMAN FLOW
Ai Weiwei
Germany, U.S.A.



DIRECTOR
Amr Salama

SHEIKH JACKSON

Egypt | 2017 | 93 min
Arabic

PRODUCER
Mohamed Hefzy, Hany Osama
PRODUCTION COMPANY
Film Clinic, I-Productions, The Producers

SCREENPLAY
Amr Salama, Omar Khaled

CINEMATOGRAPHY
Ahmad Beshary

EDITING
Ahmed Hafiz

MUSIC
Hany Adel

CAST
Ahmad ElFeshawy, Maged ElKedwany, Ahmed Malek, Amina Khalil.

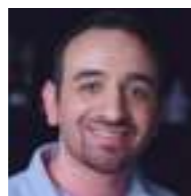
To be yourself, that is the ultimate underlying value in Amr Salama's *Sheikh Jackson*, emphasized in the film's memorable poster as well as the last scene in the film, where the film's protagonist, Khaled (Ahmad AlFishawy) dances in his white gown and long beard, as though breaking free of all the chains that had restricted him ever since he'd been a child. *Sheikh Jackson* is a uniquely expressive film; clear in its message without being heavy-handed, and cleverly driven by emotions, which makes the narrative flow smoothly.

The film follows the life of Khaled, from his childhood (Omar Khaled) to his teenage years (Ahmed Malek) all the way to the present, where he is a mosque imam portrayed by AlFishawy. Throughout his life, the sheikh had grappled with a conflict between his consuming love of life and music, and his conservative tendencies. As a teenager, Khaled was obsessed with Michael Jackson, and so when the King of Pop dies in 2009, the news shakes him to the core, setting the events of the film in motion.

Yet this is not just a story of a man who loves music and is surrounded by people who claim it is religiously forbidden. It is in fact a film that tells a universal story; for inside each of us there is a suppressed person, constantly held back by external forces. In *Sheikh Jackson*, we see Khaled's childhood innocence accompany him all the way to adulthood, and this is why he is eventually able to let go in the film's final moments.

The film also exposes us to a number of other intriguing characters, including Khaled's overbearing father (Maged El Kedwany), his devout uncle (Mahmoud El Bezzawy), his loving mother (Dorra) and his therapist (Basma). These characters' presence allows us to further understand Sheikh Jackson, who is, in fact, a stand-in for all of us.

Tarek El Shennawi



Amr Salama, acclaimed filmmaker and author was born in Riyadh, Saudi Arabia. He gained recognition with his debut film *On a Day Like Today* (2008) which was acclaimed by critics and the public alike. His next work *Asmaa* (2011), won him more fame and as many as 18 awards after its worldwide premiere in Abu Dhabi, where it won the Best Arab Director award. He also co-directed *Tahrir 2011: The Good, the Bad and the Politician* (2011), which premiered at Venice International Film Festival and won the UNESCO award and became the first documentary film to be commercially released in Egypt.



STILLS FROM SHEIKH JACKSON





DIRECTOR
Ai Weiwei

HUMAN FLOW

Germany, U.S.A. | 2017 | 140 min
 English

PRODUCER
 Ai Weiwei, Chin-chin Yap,
 Heino Deckert

PRODUCTION COMPANY
 Participant Media

SCREENPLAY
 Chin-Chin Yap, Tim Finch,
 Boris Cheshirkov

CINEMATOGRAPHY
 Ai Weiwei, Murat Bay,
 Christopher Doyle, Huang
 Wenhai, Konstantinos
 Koukoul

EDITING
 Niels Pagh Andersen

MUSIC
 Karsten Fundal

Ai Weiwei, arguably the world's most recognizable contemporary artist, places his fame at the service of the refugee crisis in *Human Flow*, an expansive, eye-opening documentary that aims to call attention to the worst humanitarian calamity since World War II. Beginning and ending with overhead drone shots that make refugee boats in the Mediterranean look like beautiful abstract compositions, Ai and his twenty-five different film crews then criss-cross the globe interviewing experts while shining a light on the millions of people forced by war and poverty to flee their countries.

From refugee camps in Iraq and Kenya to border walls in Macedonia and Mexico, the film reveals the scope of the crisis as well as the absence of any concerted effort by first-world nations to address the problem. Instead, untold numbers spend years in inadequate and unsanitary tent cities, or are forced to scrounge for food and housing in some of the world's most dangerous spots, which become breeding grounds for extremism. Ai shows himself meeting refugees, joking with them and occasionally offering comfort to those in extreme situations who are unable to see what sort of future lies before them. *Human Flow* is a free-wheeling contemplation and a cry for help, designed to expose the cost of the world's inaction.

Jay Weissberg



No other artist working today has the exposure of **Ai Weiwei**, a cerebral creator whose multi-media pieces draw thousands to exhibitions in the world's major museums and galleries as well as outdoor urban spaces. Whether working in porcelain, as in his famed "Sunflower Seeds" installation, or sculpted steel, or video installations, Ai uses his art to explore the boundaries of free expression. One of the most recognizable figures on the global cultural stage, his political stance as an active critic of totalitarian regimes helped earn him Amnesty International's Ambassador of Conscience Award in 2015.

STILLS FROM HUMAN FLOW



Eighteen

THE JEWEL OF ISLAMABAD



Established in 2007, Elite Estates Private Limited aims to redefine luxury living through its innovative vision and keen knowledge. The team at Elite draws from its experience garnered through the international projects successfully executed by Gemini Development.

Elite aims to set new benchmarks for gated master planned communities, offering its residents, security, comfort and luxury living. Eighteen stands as Elite Estates' flagship mix residential development, ideally positioned to set the benchmark for destination living in Pakistan.



ELITE ESTATES PRIVATE LIMITED

Elite Office, Serena Business Complex, Islamabad - Northside, Islamabad, Pakistan

FEATURE NARRATIVE COMPETITION JURY

PRESIDENT



Sarah Johnson

CO-CEO AND FOUNDER, GREEN HUMMINGBIRD ENTERTAINMENT

Johnson is a two-time Emmy and Peabody award winning independent film producer, she is an executive producer on several notable recent films including Alejandro G. Inarritu's *Birdman*, which won the Academy Award for Best Picture in 2015; James Gray's period drama, *The Immigrant*; Guillaume Canet's crime thriller *Blood Ties*; Atom Egoyan's crime thriller *Devil's Knot*; David Gordon Green's drama *Joe*; and Eli Roth's horror thriller *The Green Inferno*. Her documentaries on social issues include the Academy Award nominated *The Square*, *Chasing Ice* and *The Invisible War*, as well as the critically acclaimed *The Hunting Ground* and *Living In Emergency: Stories Of Doctors Without Borders*.

Johnson is an activist for environmental, educational, and gender issues. She is a member of the Television Academy and an active member of the Producers Guild of America. A former Portfolio Manager at Franklin Templeton, she is active on the boards of St. Lawrence University, Conservation South Africa, and Chairs the board at Lamont Doherty Earth Observatory at Columbia University. She holds a B.S. in Biology from St. Lawrence University.



MARK ADAMS

Mark Adams is the Artistic Director of the Edinburgh International Film Festival, who joined the team in 2015. He was Chief Film Critic for the respected film trade paper Screen International and was also a film critic for The Sunday Mirror in the UK. He attends most key international film festivals around the world as a film journalist and reviewer for more than 25 years he has written for Variety, The Hollywood Reporter and Moving Pictures International, as well as many national newspapers in the UK. He has also worked extensively in the film industry. He was Head of Programming at the National Film Theatre in London for six years; was the Director of Cinema at the Institute of Contemporary Arts (ICA) in London and has been programmer for film festivals around the world as well as acting as a consultant for various film organizations.



LYES SALEM

Lyes Salem was born in Algiers, Algeria in 1973. After studying at the National Conservatory for Superior Dramatic Arts, he performed in some of the most respected theaters in the country. His second short film, *Cousines*, received France's César award for Best Short Film in 2005. As an actor, he has appeared in a number of films, including *Alex*, *Banlieue 13* and *L'Ecole de la Chair*. *Mascarade*, his first feature film as a director, has won multiple awards. In 2014, he was awarded the Valois for best actor for his second feature film, *L'Oranais*. In 2015, he joined the cast of the Belgian hit *I am dead but I have friends*. In 2016, he acted in the film *Carole Matthieu*. This year, he can be seen in Carine Tardieu's film *Otez moi d'un doute* alongside Francois Damiens and Cecile de France in Samuel Jouy's *Sparring* with co-star Matthieu Kassovitz.



DAVID D'ARCY

David D'Arcy is a critic and journalist based in New York. He reviews films for Screen International, The Art Newspaper of London (UK), and for KSFR radio. He also writes regularly on film for the San Francisco Chronicle. For more than twenty years, he covered movies and the business of movies for National Public Radio. His writings on films have been published in The Economist, Indiewire, The Financial Times, The Guardian, and Variety. His film blog, *Outtakes*, can be read at artinfo.com. A frequent speaker and juror at film festivals, Mr. D'Arcy is at work on an anthology of interviews with the German director Rainer Werner Fassbinder. He is an art critic for the Observer (New York) and has lectured at the Metropolitan Museum of Art, the Boston Museum of Fine Arts, Wesleyan University, Columbia University and at the École supérieure de commerce de Paris. He lives in New York.



OSSAMA FAWZI

Born in Cairo in 1961, Osama Fawzi studied film making at the Higher Institute of Cinema of Cairo. In 1996, he directed his first feature film *The Asphalt Kings* (Afareet Al-Asfalt) which acquired him a lot of recognition in various local and international festivals and received many awards including the best film award from a Special Jury Committee, in Locarno Film Festival 1996. His next film was *Fallen Angels Paradise* (Gannet El-Shayateen) in the year 2000, which made him stand out as an innovator in the Egyptian movie industry and brought him, also, international recognition throughout various festivals. His film *I love Cinema* (*Baheb El-Cima*) in 2004, has been subject to controversy among critics and the Egyptian Coptic minority, which won him a few awards as well. In 2009 Osama Fawzi was involved in a JSC (Al-Jazeera children) special film production and in the year 2010 he directed his most recent film *In Natural Colors*.

PRESIDENT



Deborah Young

Born in St. Louis, Missouri, Deborah graduated with honors from Wellesley College and received an M.A. in Cinema Studies from New York University's Tisch School of the Arts. After moving to Italy, she worked as a journalist, film critic, screenwriter and translator. From 1990 to 1993 she was Variety's Rome Bureau Chief. In 2008, became the International Film Editor of The Hollywood Reporter. She is also a contributing editor of the American quarterly Cineaste. Deborah has been a consultant for the Tribeca Film Festival and the Venice Film Festival. She was the Artistic Director of the Taormina Film Fest from 2007-2011. Under her mandate, the festival assumed a strong Mediterranean identity and greatly increased its international audience and prestige with films from Egypt and the Maghreb.



SITORA ALIEVA

Born in Dushanbe, she made her film debut as actress at the age of 7. In the following 9 years played about ten roles in art and television films. In 1987 graduated from the scriptwriting and film history department of the Film Institute VGIK (course of E. Surkov and L. Mamatova). From 1987-88 expert of the Culture Fund. From 1987-91 senior film-editor at the studio "Tadjikfilm". Since 1991 lives and works in Moscow. From 1991-93 editor at the Fund for Cinema Support. From 1994-96 assistant to D. Dondurei, editor-in-chief of the journal Film Art, at the same time film program coordinator of the International Film Festival in Sochi held by "Kinotavr" Company Group. From 1999-2005 director and member of the selection committee of the IFF Sochi, the IFF "Faces of Love", and the International Children's Arts Festival "Kinotavr". From 2002-2005 executive director Open Russian Film Festival "Kinotavr". Since 2005 programme director of the ORFF "Kinotavr".



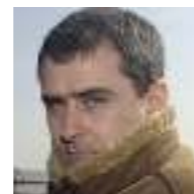
TAMER KARAWAN

Tamer Karawan studied Engineering at The American University in Cairo then studied music at The Royal School of Music. He worked as an editor at the British Broadcasting Corporation, and then a documentary director at Orbit Television Networks. In 1998, Karawan's first score was for Yousri Nasrallah's *El Medina*, then Raafat El-Mihi's *Alshan Rabena Yehebak*, Mohamed Khan's *Banat West El Balad* and *Fi Shaket Misr El Gadida*, Osama Fawzy's *Bel Alwan El Tabieia*, Sameh Abdel Aziz's *Cabaret*. Karawan continued composing distinguished scores for renowned director Yousri Nasrallah's films such as: *Genenet Al Asmak*, *Ehky ya Shahrazad*, *After the Battle*, and *Bab Al Shams*. He has also composed the music scores for several documentaries including *Ostorat Rose Al Youssef* by Mohamed Al Qaliouby in 2002, *Ashekat Al Cinema* by Producer and Director Marianne Khoury, Tamer Ezzat's *Kol Shi Hayb'aa Tamam* (2005) and *Makan Esmo Watan*, Tahani Rached's *These Girls and Giran* in 2009. In 2016 he composed the music for *Kamla Abu Zikry's A Day for Women* and Ali Edress' *The Other Land* both in the official selection of The Cairo International Film Festival.



SUBNIV BABUTA

Subniv Babuta joined the BBC directly after finishing his studies at Oxford University. After a short stint as a producer for BBC Radio 4 & 3, he moved to London Weekend Television as a reporter and researcher. In 1987, he returned to BBC Television, and stayed there until 2006, as a Producer/Director, then Executive Producer, in BBC News & Current Affairs. In 2006, Subniv joined Endemol, the world's largest independent production company, and now has his own production company, Damida Ltd., based in London. He was in charge of the BBC's Millennium Night broadcast, 2000 Today, the 26-hour live show and also an Executive Producer of the animated series *The 99*. Since its inception in 2000, Subniv has also produced each year the global television broadcast of The International Indian Film Academy Awards, now in its eighteenth year of production. His current portfolio includes various international documentaries, a new broadcasting venture featuring E-Sports, and a new crime series using virtual reality 3D animation enabling viewers to explore and interact with recreated crime scenes.



SEAN MCALLISTER

Director Sean McAllister is known for his candid, frank films, depicting with extraordinary intimacy the lives of ordinary people who are struggling to survive but are survivors, caught up in political and personal conflict, struggling to make sense of the world we live in. From his early films *Working For The Enemy* (1997) and *The Minders* (1998), both nominated for a Royal Television Society Awards, to his more recent successes, Sundance Jury Prize-winning *The Liberate Of Baghdad* (2004), *Japan: A Story Of Love And Hate* (2008) and *The Reluctant Revolutionary*, Sean's work continues to inspire, to surprise and to fascinate audiences. His most recent BAFTA nominated, multi award winning film, *A Syrian Love Story* (2015) was screened in the UK and European parliaments, released independently to critical acclaim, named The Guardian's #3 best film of 2015, and awarded the prestigious Cinema for Peace Justice Award. He is currently working on a feature documentary in Hull for the BBC and BFI.

PRESIDENT



Nelly Karim

ACTRESS

Nelly Karim is an Egyptian actress, fashion model and ballerina. Her debut in filmmaking was through *Shabab Alla elhawa*, which introduced Nelly with the Egyptian - Turkish film escape "The Runaway Mummy", which was a turning point in her career. Then she starred in several successful films. In 2004, She won Best Actress award in the Cairo International Film Festival for her role in *Enta Omry* (My soulmate) and a Special Award at the Cairo National Festival for Egyptian Cinema in 2010 for her role in film *One-Zero*. A year later, she won the Jury Grand Prize at the Asia Pacific Screen Awards for her role in *678* followed by the Best Actress Prize for the same film at the Arab Film Festival in 2012. She was a jury member in both Cairo International Film Festival and Abu Dhabi Film Festival. Though other Egyptian artists have participated in the Venice International Film Festival's jury before, Nelly Karim was the first actress selected for this role in 2016. Most recently, she starred in *Clash* that premiered in Cannes' Un Certain Regard section and has been selected to represent Egypt at the 2017 Academy Awards in the Best Foreign Language Film category.



NAJWA NAJJAR

Writer/ Director Najwa Najjar received her BA Political Science and Economics, MA Film (US). She has worked in both documentary and fiction since 2000. Her critically acclaimed debut was the award-winning feature film *Pomegranates and Myrrh* (2009). Her second award winning feature film *Eyes of a Thief* (2014) which won Best Director and Best Actor awards (among many others) brought for the first time in Palestinian cinema Egyptian superstar Khaled Abol Naga. The film was the Palestinian nomination for the 2015 Oscars Best Foreign Film and the Golden Globe Awards. She's a speaker on numerous panels on cinema and a Jury member of several International Film Festivals. Najjar has reviewed books, and her articles on Palestinian cinema have been published. She has been a reader for the Rawi Sundance Lab for Arab scriptwriters and has been an advisor for the Rawi Sundance Scriptwriter's Lab for two consecutive sessions. She is currently in preproduction on her third feature film, a road trip: *Son of a Very Important Man* to be shot throughout Palestine.



ALI MOSTAFA

Ali F. Mostafa is one of the pioneering Emirati filmmakers. Growing up in the UAE, Ali pursued his goal in 2003 when he enrolled at the London Film School to obtain an M.A. of practical training in film. He set up his own production company, AFM Films in 2007, producing feature films, short films, documentaries, TV commercials, and corporate films. Ali's short graduation film *Under the Sun* has been officially selected and nominated for best Foreign Film in various international festivals across the world. It also won Best Emirates Film 2006. In the Emirates Film Competition held in the country's Capital, Abu Dhabi, Ali's work gained him recognition as Best Emirati Filmmaker, by the Dubai International Film Festival in 2007. His latest feature, *The Worthy* produced by Imagination Abu Dhabi, is the Arab world's first post-apocalyptic thriller. Ali was awarded Man of The Year in 2014 by Esquire Magazine's Man at His Best Awards for his achievements in helping build a UAE film industry.



ANISSA DAOUD

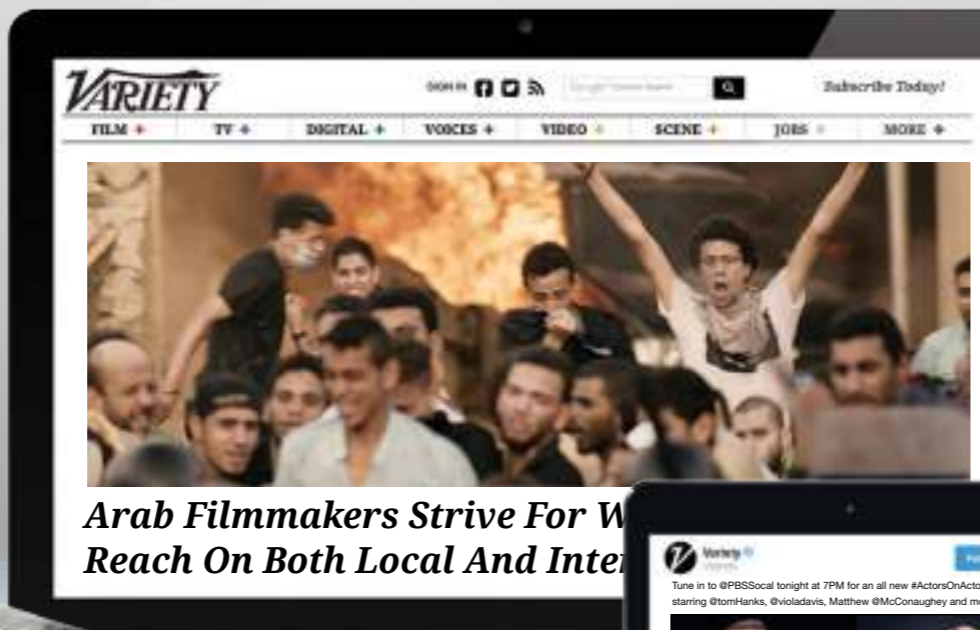
Anissa Daoud is an actress, author, producer and director for cinema and theater. She works on creations often focused on transdisciplinary. She is currently starring in Lotfi Achour's feature film *Burning Hope*, which she co-wrote and produced. In parallel to her work as an actress she co-founded the A.P.A: Artistes Producteurs Associés and created a production tool that resembled her, based on the meeting of artists from diverse disciplines and with a requirement to bring coherence between the artistic works and their means of production. In cinema, she has produced in addition to *Burning Hope*, the short films *Law of the lamb* by Lotfi Achour, that was in official selection at the Cannes Film festival 2016 and *All the rest is the work of man* by Doria Achour, that was in official selection of the Venice Film Festival 2016. She is currently preparing the shooting of *The Bath* which will be her first short film of fiction after numerous collaborations as artistic director on the short films of Lotfi Achour and also developing a screenplay for her first feature film *Les immortelles*.



NINA RODRÍGUEZ

Originally from Cologne, Germany, where she started working in the music industry, Nina Rodríguez holds an MA in the Presentation and Preservation of the Moving Image from the University of Amsterdam and has been Head of Programming at the Guanajuato International Film Festival in Mexico since 2006. Having collaborated with the Abu Dhabi Film Festival in the past, she is currently also part of the team behind Qumra, an initiative of the Doha Film Institute providing mentorship for international film projects from development through post-production. She served as Academic Coordinator for the Pueblo Mágico Mexican Film Residency in Tepoztlán and has curated showcases and participated on panels and juries at many other Mexican and international events including FICG, Tous Ecrans, Berlinale Talents and Sarajevo Film Festival.

WE'VE GOT **FILM** COVERED.



FEATURE NARRATIVE COMPETITION

AFTER THE WAR

Annarita Zambrano
France, Italy, Belgium, Switzerland

ARRHYTHMIA

Boris Khlebnikov
Russia

BREATHE

Andy Serkis
United Kingdom

CORPORATE

Nicolas Silhol
France

THE INSULT

Ziad Doueiri
France, Lebanon

THE MUSIC OF SILENCE

Michael Radford
Italy

NO BED OF ROSES

Mostofa Sarwar Farooki
Bangladesh, India

THE OTHER SIDE OF HOPE

Aki Kaurismäki
Finland

PHOTOCOPY

Tamer Ashry
Egypt

SCARY MOTHER

Ana Urushadze
Georgia, Estonia

SON OF SOFIA

Elina Psykou
Greece, Bulgaria, France

THE THIRD MURDER

Hirokazu Kore-eda
Japan

VOLUBILIS

Faouzi Bensaïdi
Morocco, France

ZAMA

Lucrecia Martel
Argentina, Brazil, Spain, France,
Mexico, U.S.A., Netherlands, Portugal

VARIETY

Read. Watch. Listen. Share.

FOLLOW US |     / VARIETY



DIRECTOR
Annarita Zambrano

AFTER THE WAR
Dopo la Guerra

France, Italy, Belgium, Switzerland
2017 | 92 min
French, Italian, with Arabic subtitles

In her directorial debut, Annarita Zambrano gives us a smart affecting account of how a former Italian terrorist stripped of his safe haven status in France, plans to escape Europe with his school-going teenage daughter. The film is a powerful look at how the violence of political resistance takes a toll on the lives of men.

In 2002, France did away with the Mitterrand policy of allowing convicted terrorists from Italy to remain in France without the fear of extradition. That year, a Bologna jurist, Marco Biagi, was assassinated. Zambrano uses these two incidents to weave a fictional story of Marco Lamberti – who had been a member of the Armed Formation for the Revolution and who had fled from Italy to France in 1981 after killing a judge.

Afraid that he would be deported, Lamberti and his daughter, Viola, seek the help of an old friend for passports which will help them travel to Nicaragua.

Zambrano's sympathies lie not with Lamberti, and she skillfully states that such terror crimes, whatever be their motivation, insidiously affect and even harm the present. Viola is upset that she has been dragged out of a great life at school and is going to be taken to Central America. But she gets even more angry and confused when she sees a newspaper heading on her father, "Intellectual or Criminal?" And we begin to understand that Lamberti's arguments – which he spells out in an interview with a journalist – are a fundamentally flawed rationale.

Gautaman Bhaskaran

PRODUCER
Tom Dercourt, Stéphanie Douet, Mario Mazzarotto

PRODUCTION COMPANY
Sensito Films, Cinema Defacto, Movimento Film, Nexus Factory

SCREENPLAY
Annarita Zambrano, Delphine Agut

CINEMATOGRAPHY
Laurent Brunet

EDITING
Muriel Breton

MUSIC
Grégoire Hetzel

SOUND DESIGN
Ivan Dumas, Frédéric Heinrich

CAST
Giuseppe Battiston, Barbora Bobulova, Charlotte Cétaire, Fabrizio Ferracane, Elisabetta Picco.



Annarita Zambrano was born in Rome and now lives in Paris. She has directed several short films which that were invited to the festival in Cannes, Venice and Berlin film festivals. In 2013, she directed *The Black Soul of the Leopard*, a documentary which analyzed Luchino Visconti's masterpiece with a political dimension. *After the war* is Zambrano's first feature film. It premiered at the 2017 Cannes in the prestigious Un Certain Regard section.



DIRECTOR
Boris Khlebnikov

ARRHYTHMIA
Aritmiya

Russia | 2017 | 116 min
Russian, with Arabic subtitles

"Do not judge someone by night if you do not know what happened to them by day." An adequate statement to describe the life of Oleg (Alexander Yatsenko), the drunken, impulsive paramedic who turns his wife Katya's (Irina Gorbacheva) life into a living hell every night.

Yet seeing Oleg work within a bureaucratic health system where correct paperwork holds more value than patients' lives, helps us understand why his relationship with Katya swings from love to contempt in waves that are frantic and erratic, like an arrhythmic heart.

Director Boris Khlebnikov masterfully paints a map for viewers' emotions. We adjust our feelings towards Oleg's actions as we grow more familiar with what he faces at work on a daily basis. Administrative corruption turns his job as a paramedic into a game where he attempts to elude death every day, and he is expected to lay his humanity and experience aside to follow orders. His boss says it straight out to him once: "It doesn't matter if they die, but they should die on someone else's watch."

Yet *Arrhythmia* isn't a film about the corruption of the Russian health sector, even though it brims with details about the issue. It is in fact a film about love, in its basic form. The love that grows in the hardest of circumstances, faces the harshest of challenges, only to come back afloat, letting us know that no passion counts if it cannot save a person from the calamities of the everyday.

Ahmed Shawky

PRODUCER
Ruben Dishdshian, Sergey Selyanov

PRODUCTION COMPANY
Mars Media Entertainment, CTB Film Company

SCREENPLAY
Natalia Meshchaninova, Boris Khlebnikov

CINEMATOGRAPHY
Alisher Khamidkhodzhaev

EDITING
Ivan Lebedev Yulia Batalova

SOUND DESIGN
Janne Laine

CAST
Alexander Yatsenko, Irina Gorbacheva, Nikolay Shraiber, Sergey Nasedkin.



Born in Moscow on 28 August, 1972. He wrote and directed his first feature, *Roads to Koktebel*, in 2003, winning the Special Jury Prize at the Moscow International Film Festival and the Philip Morris Award from the Karlovy Vary International Film Festival. He went on to direct six films in 14 years, most of which were selected to participate in major film festivals around the world. Both *Free Floating* (2006) and *Crush* (2009) were screened at the Venice Film Festival, while *Help Gone Mad* (2009) and *A Long and Happy Life* (2013) were both selected at the Berlinale.

Production Company
Mars Media Entertainment, CTB Film Company with Don Films
www.Participantmedia.com



DIRECTOR
Andy Serkis

BREATHE

United Kingdom | 2017 | 117 min
 English, with Arabic subtitles

In his debut work as a director, acclaimed actor Andy Serkis follows the true story of Robin Cavendish (Andrew Garfield), who contracts polio at the age of 28, which leaves him relying on a respirator to breathe, and his loving, determined wife Diana (Claire Foy).

To Cavendish, who had always led an adventurous life filled with travel and physical activity, when doctors tell him he has mere months to live, it is more of an instant death sentence.

Garfield gives a stellar performance as Cavendish, with his rattled voice, and the cynical, often bitter look of a person who knows he is fighting an invincible force. It is impossible to imagine how one would feel if the simple act of breathing became dependent on a complicated machine that keeps them confined to a bed, at risk of death if electricity goes out for a minute. We live through Cavendish's first gasps when he is unable to breathe, and his claustrophobia at being forced to spend so much of his time indoors, that we feel like we, too, are struggling to breathe with him.

Perhaps Serkis' opening shots, captured through a drone flying freely over a wide expanse of beautiful landscape during one of the couple's trips, is the perfect intro to such a story, as it builds an unshakeable compassion within viewers, leading them to empathize with the protagonist's tragedy, especially as he finds his way around it. Cavendish, along with his wife, her two brothers, and his inventor friend Teddy Hall (Hugh Bonneville), finds ways to fight disability and delay death, turning the film from a journey towards embracing mortality, to a story about humans' astonishing ability to maneuver, and one man's inspiring battle to breathe.

Amir Ramses

PRODUCER
 Jonathan Cavendish
PRODUCTION COMPANY
 Imaginarium Productions
SCREENPLAY
 William Nicholson
CINEMATOGRAPHY
 Robert Richardson
EDITING
 Masahiro Hirakubo
MUSIC
 Nitin Sawhney
CAST
 Andrew Garfield, Claire Foy, Tom Hollander, Hugh Bonneville.



Andy Serkis is an English actor and director from Ruislip, Middlesex, England. After completing a degree in visual arts and theatre at Lancaster University, he went on to a prominent career on stage and screen. His acting credits include Mike Leigh's *Career Girls* (97) and *Topsy-Turvy* (99); Michael Winterbottom's *24 Hour Party People* (02); the *Lord of the Rings* trilogy (01-03); the *Planet of the Apes* reboot (11, 14, 17); and *Star Wars: The Force Awakens* (15). *Breathe* (17) is his feature directorial debut.

FRONT ROW FILMED ENTERTAINMENT - MIDDLE EAST SALES & DISTRIBUTION
 Mob +971 52 7999 865
 Tel +971 4 286 56 44 (ext. 23)
jt@frontrowent.ae



DIRECTOR
Nicolas Silhol

CORPORATE

France | 2017 | 95 min
 French, with Arabic subtitles

Corporate is a film about the brutality of contemporary capitalism, only this time we watch the story unfold not through the eyes of the victim, but the monster itself.

Émilie is cold and cruel; assets she uses to her advantage in her job as an HR manager in a giant corporation. Achieving the company's objectives is the one thing on Émilie's mind as she runs from one place to the next, with no time to change her clothes except in the car between meetings. It is almost the same in her personal life; we see her fret over her husband's job interview more than their relationship itself. At times it seems as though Émilie's job is quite similar to the fox hunting expedition we see in the beginning of the film.

Émilie's life is turned upside down after one of her employees commits suicide as a result of her decisions. His body falls from the roof, landing in the company backyard like a rock in a stagnant pond. This tragedy, portrayed flatly on-screen as though it were a common occurrence, leaves no one untouched.

Émilie is placed under investigation, and she tries to save herself and her company from the consequences. Yet when she realizes that she, too, is a dispensable part of the bigger system, one that could very easily be sacrificed as a scapegoat, she finds herself in a severe confrontation with herself, driven to re-examine her values.

Amir Ramses

PRODUCER
 Jean-Christophe Reymond
PRODUCTION COMPANY
 Kazak Productions
SCREENPLAY
 Nicolas Silhol, Nicolas Fleureau
CINEMATOGRAPHY
 Nicolas Gaurin
EDITING
 Florence Bresson
MUSIC
 Mike Kourtzer, Fabien Kourtzer, Alexandre Saada
SOUND DESIGN
 Antoine Corbin, Julien Roig, Emmanuel Croset
CAST
 Celine Sallette, Lambert Wilson, Stephane de Grodot, Violaine Fumeau.



Nicolas Silhol shot his first short film *In Paradisum* in 2004 while studying screenwriting at La Fémis film school in Paris. His second short *Tous les enfants s'appellent Dominique* took the main prize at Toronto 2008, and his third, *Love Thyself (L'amour propre)*, 2010), was screened in Cannes' Critics' Week. As the son of an HR consultant and management professor teaching at a business school, the director had an inside track on interpersonal relations at the workplace; it's therefore no surprise the business environment became fodder for his feature debut *Corporate*



DIRECTOR
Ziad Doueiri

THE INSULT
L'insulte

France, Lebanon | 2017 | 110 min
Arabic

Depending on how you look at it, the controversy surrounding director Ziad Doueiri's recent arrest in Beirut either distracts from the strengths of his latest film, *The Insult*, or reinforces why he deserves his reputation as one of Lebanon's bravest filmmakers.

Already acclaimed in Venice, Telluride and Toronto, this caustic drama dares to lay bare the divisions within Lebanese society, hurling blame on all sides for allowing hypersensitive self-pride and a carefully nurtured hatred of "the other" to overwhelm reason. *The Insult* is a boldly told story that seeks to understand all sides in the tense stand-off between Christians and Muslims, left and right, which remains so explosive.

Garage owner Tony (Adel Karam) already has a chip on his shoulder about Palestinians in Lebanon, so he's less than welcoming when building foreman Yasser (Kamel El Basha, winner of the best actor award in Venice this year) tells him he needs to change an illegal drainpipe on his balcony. Yasser changes the tube anyway, but Tony smashes it to pieces. In a reluctant expression of reconciliation, Yasser tries to make peace, but Tony's nasty anti-Palestinian comments, accompanied by inflammatory recordings of Bachir Gemayel, make Yasser lose his cool and he throws a punch. From there things escalate further as Doueiri moves the story into the courtroom, where the two sides stubbornly refuse to cede ground, leading to a very believable nation-wide stand-off.

Jay Weissberg

PRODUCTION COMPANY
Eric Caravaca, Arnaud Cathrine
SCREENPLAY
Ziad Doueiri, Joëlle Touma
CINEMATOGRAPHY
Tommaso Fiorilli
EDITING
Dominique Marcombe
MUSIC
Eric Neveux
PRODUCTION DESIGNER
Hussein Baydoun
CAST
Adel Karam, Kamel El Basha, Camille Salameh, Diamand Abou Abboud, Rita Hayek, Talal El Jurdi.



Beirut-born director **Ziad Doueiri** cut his cinematic teeth working as a camera assistant to Quentin Tarantino on *Reservoir Dogs*, *Pulp Fiction*, and *Jackie Brown*. His critically acclaimed first feature as director, *West Beirut* (1998), won numerous awards at film festivals and was submitted as Lebanon's candidate for the Academy Awards. His 2012 drama *The Attack* courted controversy at home but was widely praised for its probing look at terrorism and the causes of extremism. *The Insult*, his fourth feature, premiered at Venice and is Lebanon's entry for this year's Oscars.



DIRECTOR
Michael Radford

THE MUSIC OF SILENCE
La Musica del Silenzio

Italy | 2017 | 114 min
English

Talent against disability. An occasional fact of life, generating endless stories. The latest feature by British director Michael Radford, well-known for his literary adaptations including fellow Englishman George Orwell's *1984*, is a melodramatic celebration of human willpower, strengthened by an overwhelming desire to assert itself, and a determination to confront its limitations and others' doubts.

Amos is born with a divine gift: an unparalleled vocalistic capacity, unique in its power and scale. His eyes, however, suffer from a serious condition, evolving into total blindness after a football injury he sustains later. And yet he does not give up.

The film is based on the stirring memoir written in 1999 by iconic tenor Andrea Bocelli, who—along with contemporaries Luciano Pavarotti, José Plácido Domingo, and José Carreras—form the glorified modern face of classical opera. Throughout the chapters, Bocelli records details of his personal whims, torments, dreams and adventures, in addition to the generous presence of the people who surrounded him with love and support, starting with his mother and his Uncle Giovanni, to the "Maestro" (played by Antonio Banderas in the film), who teaches him the defining lesson: the Music of Silence will be his guide to self-discovery, leading him in the end to artistic perfection.

Radford films Bocelli's life with unwavering loyalty, adopting a linear narrative of its richly complicated events, from the day Amos is born to the shocked discovery of his poor eyesight all the way to the rise of his musical stardom. The underlying value is sheer determination against submission, fear, and self-deprecation. It is a conflict between a fiercely independent creature unwilling to be hindered, and the fates that sought to bind him to a disabled body.

Ziad Khozai

PRODUCER
Monika Bacardi, Andrea Iervolino, Roberto Sessa
PRODUCTION COMPANY
Picomedia, AMBI Media Group
SCREENPLAY
Anna Pavignano, Michael Radford
CINEMATOGRAPHY
Stefano Falivene
EDITING
Roberto Missiedi
MUSIC
Gabriele Roberto
CAST
Antonio Banderas, Jordi Molla, Toby Sebastian, Luisa Ranieri



Michael Radford was born in New Delhi in 1946. He studied directing at the National Film and Television School, and started his career by making documentary films for the BBC. His debut feature *Another Time, Another Place* (1983) was met with popular and critical acclaim, which grew with his adaptation of 1984 one year later. His 1994 film *The Postman* was nominated for five Oscars, including Best Director. Other notable works of his include *White Mischief* (1987) and *The Merchant of Venice* (2004).



DIRECTOR
Mostofa Sarwar Farooki

NO BED OF ROSES
Doob

Bangladesh, India | 2017 | 86 min
 Bengali, English with Arabic subtitles

Successful movie director Javed Hasan finds himself in a midlife crisis, questioning whether marriage and career have demanded too much from him. A tryst with Nitu, his daughter's childhood friend, turns into a national scandal. Javed's loving family is torn apart. He eventually divorces his wife Maya and is estranged from daughter Saberi and son Ahir. Javed and Nitu marry, but it's no bed of roses for the couple as they receive the wrath of judgmental Bangladeshi society.

PRODUCER
 Abdul Aziz, Ashok Dhanuka,
 Himanshu Dhanuka

PRODUCTION COMPANY
 Jaaz Multimedia, Eskay
 Movies

SCREENPLAY
 Mostofa Sarwar Farooki

CINEMATOGRAPHY
 Sheikh Rajibul Islam

EDITING
 Momin Biswas

MUSIC
 Pavel Arin

SOUND DESIGN
 Ripon Nath

CAST
 Irfan Khan, Nusrat Imrose
 Tischa, Parno Mittra.

The sixth feature by Mostofa Sarwar Farooki seems to be based on true events. Farooki very cleverly steers away from melodrama and focuses instead on the emotional turmoil caused by the separation of what appeared to be a well settled happy family. Farooki deliberately, remarkably and perhaps rightly so, does not put the blame for the situation on any one particular door, clearly he wants the audience to reach their own conclusions.

This modern urban drama about choices and their impact on consequences marks a departure from Farooki's previous acclaimed and awarded work satirical comedies such as *Television and Ant Story*. His nuanced scripting, skillful direction and perfect casting together with the elegant and subtle performances delivered by the leads Irrfan Khan (also credited as producer of the film), Nusrat Imrose Tischa and Parno Mittra and indeed all the members of the cast have won the film praise and awards at the film festival outings in Moscow and Shanghai.

Raman Chawla



Mostofa Sarwar Farooki is a modern Bangladeshi film director, screenwriter and producer widely considered as the leader of the Bangladeshi new wave. His films have been invited and acclaimed at festivals in Asia, Europe and in the U.S.A. *Television* (2012) was the closing film at the Busan International Film Festival and the winner of the Grand Jury Prize at the Asia Pacific Screen Awards. This film along with *Third Person Singular* (2009) were Bangladeshi entries for the Foreign language Oscar nominations. Farooki has created a new genre of Bangladeshi films, which are casual, down-to-earth, humorous, poetic, and completely different from traditional drama.



DIRECTOR
Aki Kaurismäki

THE OTHER SIDE OF HOPE
Toivon Tuolla Puolen

Finland | 2017 | 98 min
 Arabic, English, Finnish, Swedish

The cinema of Finnish auteur Aki Kaurismäki despite its deadpan imagery has always sparkled. It may not have a joie de vivre feeling, but has a soul that is magically captivating. And, yes, so addictive. But Kaurismäki's latest, a Berlin Competition title, *The Other Side of Hope*, goes beyond this. Here in this work, he focuses on refugees – still an uneasy subject for a movie plot and an even greater discomfort for politicians.

PRODUCER
 Aki Kaurismäki

PRODUCTION COMPANY
 Sputnik Oy

SCREENPLAY
 Aki Kaurismäki

CINEMATOGRAPHY
 Timo Salminen

EDITING
 Samu Heikkilä

MUSIC
 Tero Malmberg

SOUND DESIGN
 Tero Malmberg

CAST
 Sherwan Haji, Sakari
 Kuosmanen, Ilkka Koivula,
 Janne Hyytiäinen, Nuppu
 Koivu.

Kaurismäki plots his narrative with his usual candid absurdity, but this in no way undermines the humungous seriousness of the problem of millions displaced from their homes. And he takes us through the tale with disarming simplicity and unbelievable ease.

The film is basically about two men: a travelling salesman, Wikström, from Finland who quarrels with his wife and walks out of home. He decides to make a clean cut of his life by throwing away his job and taking up gambling. With the money he earns at poker, he buys a dowdy restaurant – where a Syrian refugee, Khaled, who has made his way into Finland as a stowaway in a coal ship, is hired. He is searching for his sister, and in what seems like a wonderful camaraderie, the men at the restaurant come together to help Khaled. Set in Helsinki, Kaurismäki paints the gloom of the times all right, but lifts the movie out of the morose with a dash of hope and positiveness.

Gautaman Bhaskaran



Aki Kaurismäki Born in 1957 in Orimattila, Finland. One of the most highly acclaimed contemporary filmmakers Kaurismäki has helmed 18 feature films, going back to 1983's *Crime and Punishment*. His deadpan style and long single takes are often cited as a major influence on the work of Jim Jarmusch. The veteran director is best-known for his 2003 dramedy *The Man Without a Past*, which was nominated for a best foreign-language film Oscar. Kaurismäki at the time boycotted the Academy Awards gala to protest U.S. foreign policy in Iraq. He won the Silver Bear for Best Director for *The Other Side of Hope*.



DIRECTOR
Tamer Ashry

PHOTOCOPY

Egypt | 2017 | 90 min
Arabic

PRODUCER
Safei Eldin Mahmoud

PRODUCTION COMPANY
Red Star for Production and Distribution

SCREENPLAY
Haitham Dabbour

CINEMATOGRAPHY
Mohammed Abdelrauf

EDITING
Sameh Anwar

MUSIC
Layal Watfah

CAST
Mahmoud Hemida, Sherin Reda, Farah Youseif, Ali Tayeb, Ahmed Dash.

Where do you see yourself in five years? A traditional question Mahmoud is asked in a job interview, only to open up deeper questions within him about his life's purpose. A former manual worker in a printing press whose job had been rendered invalid due to the growing use of computers, Mahmoud is at a point in his life where he can totally relate to dinosaurs who had gone extinct. He leads a routine life that revolves around the photocopy joint he owns, his pension, always late, and his neighbours and customers who, like him, are warm and affectionate. Nothing clouds this pretty picture except for the greedy landlord, who harbours no compassion for Mahmoud's financial difficulties, and is constantly nagging him about being late to pay his rent. Meanwhile, Mahmoud grapples with developing feelings for his neighbour, Safeya, who in turn grapples with loneliness. Their budding romance hits many roadblocks, from their advancing years, to Safeya's son's disapproval of the relationship, to Safeya's own troubled feelings towards her femininity after undergoing a mastectomy. In its sensitive portrayal of the trials and tribulations of its characters, the film bears hints of Frank Capra masterpieces such as *It's a Wonderful Life* (1946) and *Pocketful of Miracles* (1961), even in its caricaturish villain. We enter the world of these lonely characters, the features of whose existence are slowly heading towards extinction, and with them we come to realize that one cannot face the danger of extinction alone; but only through binding with fellow humans in the face of this metaphorical ice age that threatens to wipe out humanity even if humans remain.

Amir Ramses



Tamer Ashry screenwriter and cinematographer, and he is also the founder and CEO of BEE Media Productions. He has participated in the production of *Nawara*, which won the Best Actress award at the 2015 Dubai International Film Festival, and was assistant director on Marwan Hamed's *The Blue Elephant*, which topped the Egyptian box office that same year. Ashry's work, including documentaries *In the Morgue*, *Pictures from Gaza*, and *Trials of Spring*, was featured in a number of international film festivals.



DIRECTOR
Ana Urushadze

SCARY MOTHER

Sashishi Deda

Georgia, Estonia | 2017 | 107 min
Georgian, with Arabic subtitles

PRODUCER
Lasha Khalvashi

PRODUCTION COMPANY
Studio Artizm

SCREENPLAY
Ana Urushadze

CINEMATOGRAPHY
Mindia Esadze

EDITING
Alexander Kuranov

MUSIC
Nika Pasuri

SOUND DESIGN
Paata Godziashvili

CAST
Nata Murvanidze, Dimitri Tatishvili, Ramaz Ioseliani, Avtandil Makharadze.

In post Soviet Tbilisi a 50-year-old housewife, Manana, has a wild passion for writing but none of her family members really supports her wish to become a writer least of all her husband and biggest critic Anri. She decides to read a book she had secretly been writing to her family and their very structured life where she played the role of the loving and highly domesticated housewife and mother starts to fall apart. The fusion of reality and imagination is disturbing but Manana, who is not at all concerned about the consequences of the turmoil she has caused, is on a roll and there is no stopping her. As the events and characters of her literary project unfold, everything that was familiar and normal starts to collapse. Her fictional elements fuse with true events and the line that separates them becomes blurry. She escapes from her life's mundane details to an imaginary world where she is a mythical monster that no one can abuse or take for granted. In fiction she finds a persona and voice that liberate her completely but terrify her family members. In *Scary Mother*, film director and script writer, Ana Urushadze, portrays the life of a woman going through what seems to be a mid-life crisis. Through Manana's story she sheds light on the social confines of being a mother and wife in today's world. The pressures a woman is forced to tolerate, that touches on many social aspects. *Scary Mother* is a fine mix of humor, bitterness and psychological aspects, of women's lives. The lead female character depicted by Nato Murvanidze could be any woman who suffers from neglect, marginalization and abuse.

Ahmed Shawky



Ana Urushadze graduated from the Shota Rustaveli Theatre and Georgia State Film University (TAFU) in 2013 and directed several short films such as *Ideas* (2010) and *One Man Loved Me* (2012). *Sashishi Deda* (*Scary Mother*) is her feature film debut and the winner of the Golden Leopard award in the Best First Feature category at the Locarno Film Festival in Switzerland. It also received an independent jury prize.



DIRECTOR
Elina Psykou

SON OF SOFIA
O Gios Tis Sofias

Greece, Bulgaria, France | 2017 | 111 min
Greek, Russian, with Arabic subtitles

After making Variety's "Ten Euro Directors to Watch" list in 2013, director Elina Psykou releases her second feature, *Son of Sofia*, where she explores the separating line between childhood and adolescence, winning the Best International Narrative Feature award at the 2017 Tribeca Film Festival.

After two years of being entirely separated from his mother, Misha returns to Greece to live with her and the elderly man she claims she had been working for, who we soon discover has become her husband. It is 2004, and the Olympic Games are taking place in Athens. Misha feels Russian to the core, and struggles with feelings of alienation in this unfamiliar world he finds himself in, as his stepfather overwhelms him with stories of Greek history and mythology that he recounts with pride. Desperate to escape, Misha retreats into a fantastical dream landscape every night, where we see him become a giant bear, roaming with a freedom he doesn't find in the morning. He also befriends a teenage gigolo he meets on a film set with his stepfather, and becomes closer to him than anyone else.

Like the imaginary bear in Misha's dreams, we make our way inside his psyche as he grapples with feelings of loneliness, far from the country he calls home, attempting to recreate ties with his mother. *Son of Sofia* is a unique coming-of-age story, crafted with extraordinary sensitivity, about those years where we feel uneasy in the world, when even those closest to us feel like strangers.

Amir Ramses

PRODUCER
Giorgos Karnavas,
Konstantinos Kontovrakis
PRODUCTION COMPANY
Heretic
SCREENPLAY
Elina Psykou
CINEMATOGRAPHY
Dionysis Efthimiopoulos
EDITING
Nelly Ollivault
MUSIC
Boris Trayanov
SOUND DESIGN
Persefoni Miliou
CAST
Victor Khomut, Valery
Tscheplanowa, Thanassis
Papageorgiou, Artemios
Havalits, Areti Seintarid.



Elina Psykou *Son of Sofia* is Elina Psykou's second feature. Her debut, *The Eternal Return of Antonis Paraskevas* premiered at the Berlin Film Festival in 2013 and, later that same year, Psykou was named one of the 10 European directors to watch by "Variety".



DIRECTOR
Hirokazu Kore-eda

THE THIRD MURDER
Sandome No Satsujin

Japan | 2017 | 124 min
Japanese, with Arabic subtitles

Compassionate filmmaker par excellence Hirokazu Kore-eda switches gears and delivers a potent, skillfully nuanced crime story with his latest multi-layered meditation on the human condition, *The Third Murder*. The Japanese master takes what could have been a straightforward murder drama with the usual lawyer-client trappings, and transforms what's already an intriguing narrative into a thought-provoking exploration of guilt, with ramifications that go far beyond the big screen. The result smashes the concept of capital punishment and guides audiences to contemplate the very meaning of innocence, and its opposite.

Right from the start, there's no ambiguity of who committed the crime. Misumi Takashi (Yakushi Koji) admits to killing his former boss, and besides, he's already spent thirty years behind bars for a double murder. His defense attorney Shigemori (Fukuyama Masaharu) isn't much interested in the personalities involved, he just wants to show off his ability to manipulate the law in a way that makes him feel he's won the game. But then Misumi keeps changing his story, and as the people involved shift from one to three dimensions, the whole notion of guilt and extenuating circumstances is called into question, via riveting conversations beautifully shot across the glass wall dividing prisoners from visitors, the director turns the usual legal defense spectacle on its head, insisting on human nature over courtroom pyrotechnics.

Jay Weissberg

PRODUCER
Matsuzaki Kaoru, Taguchi
Hijiri
PRODUCTION COMPANY
Gaga Corporation
SCREENPLAY
Hirokazu Kore-eda
CINEMATOGRAPHY
Takimoto Mikiya
EDITING
Kore-eda Hirokazu
MUSIC
Ludovico Einaudi
CAST
Hirose Suzu, Fukuyama
Masaharu, Yakusho Koji.



© 2017 FUJI TELEVISION NETWORKAMUSE INC. GAGA CORPORATION ALL RIGHTS RESERVED.

Following his breakout 1998 film *After Life*, Japanese director and writer **Hirokazu Kore-eda** has been recognized as a leading exponent of a deeply humanistic cinema. In master works such as *Nobody Knows* (2004) and *Like Father, Like Son* (2013), he's explored the meaning of family, entering into a nuanced understanding of child-parent dynamics with a subtlety that's matched only by its understanding. Long a mainstay of international film festivals, the director has an impressive number of awards to his credit, and his recognizable touch has become an influential reference point for many filmmakers working today



DIRECTOR
Fauzi Bensaïdi

VOLUBILIS

Morocco, France | 2017 | 106 min
 Arabic

PRODUCER
 Saïd Hamich, Fauzi Bensaïdi

PRODUCTION COMPANY
 Montfleuri Production, Barney Production

SCREENPLAY
 Fauzi Bensaïdi

CINEMATOGRAPHY
 Marc-André Batigne

EDITING
 Maxime Garault

MUSIC
 Mike Kourtzer, Fabien Kourtzer

SOUND
 Patrice Mendez, Alexis Meynet, Samuel Aïchoun

CAST
 Mouhcine Malzi, Nadia Kounda, Abdelhadi Talbi, Nezha Rahil, Fauzi Bensaïdi.

Volubilis is Moroccan director Fauzi Bensaïdi's fourth feature. The film addresses the class gap in contemporary Moroccan society, and its direct ties with capitalism. Bensaïdi narrates the fates of the underprivileged, those who have not benefitted from economic globalization, but instead lead lives irrevocably penetrated by poverty, to the extent that it has affected their most intimate relationships. The story attempts to depict the daily lives of the downtrodden, those who work on meagre wages, neither enough to make ends meet nor to keep their dignity intact. Faced by this reality, they have no option but to accept slow death.

Bensaïdi's perspective is dark, with no room for hope. This is a melodrama that tells it like it is, without compromises. The relative security and stability enjoyed by Morocco often come at the expense of the lower social classes, while the more privileged circles of society look on from their ivory tower, unperturbed by their suffering. The film's characters, including the protagonist, are beyond saving. They are being suffocated, and there is no way out.

The shopping mall, the stronghold of modern consumerism, is the setting where Bensaïdi plants his characters. It is where Abdelkader (Mouhcine Malzi) works as a security guard. His wife, Malika (Nadia Kounda), meanwhile, works as a housekeeper for a wealthy lady. Their life is no different from millions of Moroccans struggling to stay alive, yet it takes them a few steps ahead towards social humiliation. While working, Abdelkader prevents a powerful woman from bypassing the parking queue, opening the doors to endless trouble and a practical hell

Hauvick Habechian



Fauzi Bensaïdi directed *Le falaise* which he received 23 awards. In 2000, he directed two short films: *Le Mur*, which won an award at the Festival de Cannes, and *Trajets*, which won a prize at the Venice Film Festival. In 2003, his first feature *Mille Mois* won two awards at Cannes. In 2013, he directed *Death for Sale*, which won an award at the Berlin International Film Festival. Throughout his career, Bensaïdi has also worked as an author and actor with great directors including Nabil Ayouch, André Techiné and Nadir Mocknech. All of his films have received critical acclaim and have been distributed around the world.



DIRECTOR
Lucrecia Martel

ZAMA

Argentina, Brazil, Spain, France, Mexico, U.S.A., Netherlands, Portugal | 2017 | 87 min
 English

PRODUCER
 Benjamin Domenech, Santiago Gallelli, Matias Roveda, Vania Catani

PRODUCTION COMPANY
 Bananeira Films

SCREENPLAY
 Lucrecia Martel

CINEMATOGRAPHY
 Rui Pocas

EDITING
 Miguel Schverdfinger, Karen Harley

SOUND
 Guido Berenblum, Emmanuel Croset

CAST
 Daniel Gimenez Cacho, Lola Duenas, Matheus Nachtergaele, Juan Minujin, Mariana Nunes, Rafael S.

Zama is inspired by a 1956 Argentine novel by Antonio di Benedetto set in the end of the 18th century in colonial South America. Mexican actor Daniel Giménez Cacho stars as Don Diego de Zama, a frustrated and possibly delusional functionary of the Spanish Empire who can get no respect. Stranded in the boondocks, he desperately waits for a transfer to another locality; for another chance at a better life. Yet this change doesn't seem likely to happen. His situation is summed up on the book's first page: "There we were: ready to go, and not going".

In 2001, director Lucrecia Martel took the Argentinian and international film scenes by storm with *La Cienaga*, her outstanding debut feature, with which she left an indelible stamp on the industry. Her formally unique, psychologically acute and sensually immersive filmmaking is even stronger in *Zama*, where the world surrounding Don Diego is portrayed in a subtle, elusive game of reflections between reality and Zama's altered state of consciousness, brought on by anxiety and resentment.

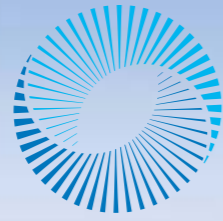
Impressive cinematography and a memorable score are characters in their own right: the lush visuals become jarring at a moment's notice, while the soundtrack highlights the buzz of the natural world as much as it does the dialogue; electronic tones also abound, lending an air of purposeful anachronism.

Zama is yet another masterpiece from one of the most interesting and creative film directors of our time.

Teresa Cavina



highly acclaimed filmmaker Lucrecia Martel is a dominant figure in contemporary world cinema. Her first three features *The Swamp* (2001), *The Holy Girl* (2004) *The Headless Woman* (2008), part of Salta trilogy, have been acclaimed at the most important film festivals in Cannes, Berlin, Venice, Toronto, New York, Sundance, and Rotterdam. Retrospectives of her work have been widely exhibited in film festival institutions such as Harvard, Berkley or the London Tate Museum. She has served on the juries at leading film festivals and has been invited to give masterclasses around the world. *Zama*, her fourth feature film premiered at the 2017 Venice and Toronto film festivals



AYIA NAPA MARINA

Life is about
finding your luxuries.

Sail on.

FEATURE DOCUMENTARY COMPETITION

“17”

Widad Shafakoj
Jordan

BRIMSTONE & GLORY

Viktor Jakovleski
U.S.A.

I AM NOT YOUR NEGRO

Raoul Peck
Belgium, France, Switzerland, U.S.A.

I HAVE A PICTURE «FILM NO. 1001 IN THE LIFE OF THE OLDEST EXTRA IN THE WORLD»

Mohamed Zedan
Egypt

IN PRAISE OF NOTHING

Boris Mitic
Serbia

MRS. FANG

Wang Bing
France, China, Germany

OF SHEEP AND MEN

Karim Sayad
Switzerland

PLOT 35

Eric Caravaca
France

RUE DE LA VICTOIRE

Frédérique Cournoyer Lessard
Canada

SOUFRA

Thomas Morgan
U.S.A., Lebanon, Singapore

THE WILD FRONTIER

Nicolas Klotz, Elisabeth Perceval
France

WONDERS OF THE SEA

Jean-Michel Cousteau, Jean-Jacques
Mantello
France



DIRECTOR
Widad Shafakoj

“17”

Jordan | 2017 | 73 min
Arabic

PRODUCER
Muna Fityani
CINEMATOGRAPHY
Ali El-Saadi
EDITING
Yahya Al Abdallah
MUSIC
Amer Dweik
SOUND DESIGN
Wissam Tubeileh

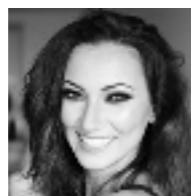
In a series of charming opening shots, we see a scene familiar in most Arab cities: a group of kids playing football on the street. Until we recognize the unconventional element on the screen—a girl is playing with them. This takes place before the film introduces us to its characters.

17 is a film that recounts the journey of Jordan’s national U-17 women’s team to the 2016 FIFA U-17 Women’s World Cup; a team made up entirely of girls playing a traditionally “masculine” game, in a country whose women continue to fight for the most basic of rights. The film tackles questions concerning the place of women in Jordanian society with a fresh perspective, steering away from cheap, sentimental tropes.

The story follows a traditional narrative structure, starting with an introductory act where we meet the film’s main characters, before moving onto the process of recruiting the team and the players’ preparations for the World Cup. Yet beneath the seemingly simple story are subtle allusions to the discrepancies hidden beneath the expectedly shiny image of a girls’ football team.

One of the girls mentions previous Jordanian managers’ attempts to exclude her from the team because of a disease she had. Another speaks about the difficulties of communicating with other girls in the team, being from different social classes. When the team’s foreign manager chooses not to include a certain player, he is exposed to the reality of how things work in Jordan, where the personal, the social and the professional intertwine. It is these incidents that turn the film into a clever window onto the afflictions of Jordanian society, rather than a mere documentation of a few football games. *17* is director Widad Shafakoj’s debut documentary feature.

Muhammad El-Hajj



Widad Shafakoj a Jordanian-Spanish filmmaker and humanitarian activist, graduated with a Bachelor’s degree in Arts in Interior Design and started her career as a film set designer before being accepted in a scholarship from SAE in Jordan to study filmmaking. Her debut award winning film *ID: 000*, a short documentary about orphans in Jordan had concrete effects on changing the Jordanian laws that concern orphans. Her first feature documentary *If You Meant to Kill Me* (2014) addresses the controversial topic of women faced with threats of honour killing who voluntarily turn themselves into prison for their own protection. *17* is her second and latest feature documentary.



DIRECTOR
Viktor Jakovleski

BRIMSTONE & GLORY

U.S.A. | 2017 | 67 min
Spanish, with Arabic subtitles

PRODUCER
Dan Janvey, Elizabeth Lodge
Stepp, Kellen Quinn
PRODUCTION COMPANY
Department of Motion
Pictures
CINEMATOGRAPHY
Tobias von dem Borne
EDITING
Affonso Gonçalves
MUSIC
Dan Romer, Benh Zeitlin
SOUND DESIGN
Damian Volpe

A loud, captivating, awe-inspiring film. Memorable imagery stirs mixed feelings of joy and fear within viewers, like those experienced by the residents of the Mexican city of Tultepec when they are caught amidst the fireworks they hand-craft every year to celebrate a religious occasion that has by now become an unshakeable tradition. Fire and light fill the skies of this mad city, proud of its people’s glory. The pleasure induced by proximity to danger is in their blood, an inherent part of their identity, culturally and psychologically.

For ten whole days, they revel in the hysteria of an earthly inferno; an attempt to cleanse their souls of sin. It is a ritual that has been captured on TV hundreds of times, but from the outside. *Brimstone & Glory*, meanwhile, films it from the inside, exposing cinematographer Tobias von dem Borne to grave danger, and displaying it against a beautiful soundtrack that elucidates its sheer wonder. The sharp, clear display of the fireworks makes it a visually poetic masterpiece, a rare quality in documentary work. The film’s visual flair is closely tied to its dramatic structure, highlighted in two characters among the city’s inhabitants: The first is a boy who accompanies his father to the celebrations, and the second is the “torito” sculptor, whose toritos sprout fireworks from their insides, burning and inspiring those who dare to come close.

This impressive documentary records, with lingering and exciting precision, haunting scenes of humans losing themselves within the flames, in search of salvation and, perhaps, respite.

Kais Kasim



Born in 1983 in West Berlin to a Macedonian father and a Serbian mother, **Viktor Jakovleski** studied at the German Film and Television Academy before moving to Hollywood, Los Angeles, where he worked as assistant producer on a number of films and directed several music videos. In 2008, he co-produced Benh Zeitlin’s short *Glory at Sea*, in addition to co-producing German drama *LenaLove* in 2016. *Brimstone and Glory* is his debut directorial feature.



DIRECTOR
Raoul Peck

I AM NOT YOUR NEGRO

Je ne suis pas votre nègre

Belgium, France, Switzerland, U.S.A.
2016 | 93 min
English, French, with Arabic subtitles

PRODUCER
Rémi Grellety, Raoul Peck,
Hébert Peck

PRODUCTION COMPANY
Velvet Film

SCREENPLAY
James Baldwin, Raoul Peck

CINEMATOGRAPHY
Henry Adebajo, Bill Ross,
Turner Ross

EDITING
Alexandra Strauss

MUSIC
Alexei Aïgui

SOUND DESIGN
David Gillain

Filmmaker Raoul Peck tells the story of the American Civil Rights movement and its implications on modern day USA in the last unfinished words of James Baldwin the gay activist and writer. Baldwin, prior to his death, had started to write a biography of three of his resistance colleagues who had been assassinated during the strife for racial equality and justice: Martin Luther King, Malcom X and Medgar Evers. The thirty - page draft that Baldwin completed before his death in 1987 is the cornerstone of Peck's film that has rightfully been acclaimed as one of the best movies about the civil rights era ever made. The narration, in Samuel L Jackson's voice, intricately weaves a story from Baldwin's unfinished script 'Remember This House' with other excerpts from his writings and letters. The words of the story, all of which are Baldwin's, flow over archival images and film clips from the 1930s then establish a relationship with modern day African American rights movement and achievements. The film takes us from Baldwin's sensitively and gracefully written prophetic words, to recent images from Ferguson and Black Lives Matter demonstrations to Barack Obama's inauguration. Peck's film is an ode to the Civil Rights movement, its leaders and to James Baldwin, who years after he has left our world is given credit as the writer of the film.

Kais Kasim



Born in Port-au-Prince, Haiti in 1953, **Raoul Peck** grew up in Zaire and in U.S.A. and studied in France, U.S.A. and at the German Film and Television Academy in Berlin. In 1993 his feature film *L'homme sur les quais* (*The Man by the Shore*) was the first Caribbean film to screen in Competition at Cannes. Between 1996 and 1997 he was Minister of Culture in Haiti. He was member of the Berlinale International Jury in 2002 and of the competition jury in Cannes in 2012. His feature films and documentaries have screened frequently in the Berlinale, most recently *Meurtre à Pacot* (*Murder in Pacot*) screened at the Panorama section.

FRONT ROW FILMED ENTERTAINMENT - MIDDLE
EAST SALES & DISTRIBUTION
Mob +971 52 7999 865
Tel +971 4 286 56 44 (ext. 23)
jt@frontrowent.ae



DIRECTOR
Mohamed Zedan

I HAVE A PICTURE FILM NO 1001 IN THE LIFE OF THE OLDEST EXTRA IN THE WORLD

Andy Sora Film Rakam 1001 Fe Hayat Akdam Compars Fel Alam

Egypt | 2017 | 75 min
Arabic

PRODUCER
Mark Lotfy
PRODUCTION COMPANY
Fig Leaf Studios, Ruffy's Films

SCREENPLAY
Mohamed Zedan

CINEMATOGRAPHY
Mohamad El-Hadidi

EDITING
Mayye Zayed

SOUND DESIGN
Michel Fawzy

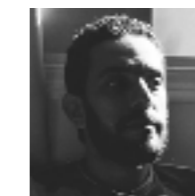
A walk through the nation's cinematic history? Or through the characters' memories? Or through the mind of the filmmaker? *I Have a Picture* seems to encompass all of the above. In this documentary, filmmaker Mohamed Zedan succeeds in fusing his personal obsessions with the rich lives of his two main characters: veteran extra Motawe Eweis and assistant director Kamal El Homossany.

The film begins with a voiceover where the director recounts his own personal story with cinema as medium, and the beginning of his interest in Eweis, the prolific extra. With the help of his friend, El Homossany, Zedan finally manages to reach Eweis, and the journey of making the film begins.

I Have a Picture goes beyond the vast number of stories and gossip about the Egyptian film industry that flow from both Eweis and El Homossany, in themselves superbly entertaining, to explore the nature of life on the sidelines of show business, at the edge of the limelight.

While it starts as a simple portrait of an actor viewed by many to be a marginal presence in the industry, the film cleverly transforms into a muffled conflict between El Homossany and Zedan. The old assistant director, re-entering the world of cinema with a bunch of filmmakers he views as amateurs, sees in them a chance to show off his vast if outdated knowledge of filmmaking, while the young, independent filmmaker views this conflict as rich material for his film, turning it into a second storyline that runs in parallel to that of his protagonist's life.

Muhammad El-Hajj



Mohamed Zedan is an independent filmmaker born in May 1983. He pursued his studies in filmmaking at the Jesuit Cultural Center and has always been interested in the history of cinema. He currently gives workshops about film history at the French Cultural Centre in Alexandria, the Bibliotheca Alexandrina and other venues. He took part in a video art workshop organized by MASS Alexandria for contemporary art in 2003 and participated as an assistant artist at the Sharjah Biennale. Zedan has worked as an assistant director on many short and feature films.



DIRECTOR
Boris Mitić

IN PRAISE OF NOTHING

Serbia | 2017 | 78 min
English, with Arabic subtitles

PRODUCER
Boris Mitić, Fabrizio Polpettini

PRODUCTION COMPANY
Dribbling Pictures, Anti-Absurd, La Bête

SCREENPLAY
Boris Mitić

CINEMATOGRAPHY
Sebastian Alfie, David Batty, Nedžad Begovic, Attila Boa, Roman Bondarchuk, Talel Khoury

MUSIC
Pascal Comelade, The Tiger Lillies

Nothing runs away from home, through images of endless deserts and wastelands, and starts its earthly self-defense pleading for understanding and its right to co-exist. It makes its points through exposition, in the form of a visual ballad; filled with violent and irreconcilable differences as well as constant and unexpected sublime convergences.

Director Boris Mitić asked dozens of cinematographers around the world to film what most represents their idea of “nothing.” He himself shot half of the film, looking for something that could transcend the act of representation; Nothing rejects self-exhibition, but only allows glimpses of its symbols for those who have enough sensibility to catch them.

Nothing’s lyrical monologues were written by Mitić himself, and they are a delightful mix of high philosophy (from Adorno to Heidegger, all guesses are open), jokes, and ironic insights. A work of art that has the rhythm of the flowing of water in a river—sometimes fast, sometimes slow, sometimes open to hope, sometime running into dark, horrifying gorges, but always resurfacing with irresistible energy. To top it all off, the voice of rock star Iggy Pop guides the audience through this incredible trip.

Teresa Cavina



Boris Mitić Born in 1977 in Leskovac, southern Serbia, Boris Mitić lived on a few continents, worked for a few years for the most prestigious global media outlets, understood a few things and dedicated the rest of his life to creative parenting, creative football and creative documentaries: a Gypsy Mad Max recycling saga, a claustrophobic tragicomedy of the absurd, a satirical documentary fairy tale, a feel-good parable about Nothing, for a total of over 200 festivals, 25 awards and 20+ broadcasters. Boris also plays blitz chess & lectures globally on the realpolitik of documentary filmmaking



DIRECTOR
Wang Bing

MRS. FANG

France, China, Germany | 2017 | 86 min
Mandarin, was Arabic subtitles

PRODUCER
Pierre-Olivier Bardet, Wang Yang, Lihong Kong

PRODUCTION COMPANY
Idéale Audience, Wil Productions

CINEMATOGRAPHY
Wang Bing, Xiaohui Shan, Bihan Ding

EDITING
Bing Wang, Dominique Auvray

MUSIC
Bing Wang, Xiaohui Shan, Emmanuel Soland, Bihan Ding

Mrs. Fang, a seventy something former farmer from rural southeast China, has been suffering from Alzheimer for several years. Wang went in that area because he was interested in the people living there, barely scraping out a living with their fishing activities. One of them was Mrs Fang’s daughter. He visits her modest family home on two separate occasions: in 2015, when *Mrs Fang* is already unable to speak but seems in good health and one year later, when he finds her bedridden, unable to speak, almost motionless, just skin and bones. Her eyes always open seem already contemplating another world. What’s going on in her mind? Her family and neighbors surround her, discussing her funeral or talking of the small mundane worries they have. These will be Mrs Fang’s ten final days of life.

Wang Bing, arguably one of the best contemporary directors of documentaries, is not in a hurry when he approaches his subjects. Before shooting he spends time with people, as much time as it takes to make himself and his camera invisible. He doesn’t interfere, he watches, he waits for the story to unfold and eventually leads the viewer where he wants him to be. What matters to him is to tell the story of marginalized people, with kindness and respect, the same he grants to Mrs Fang, even in the most disturbing close-ups. Intercutting her agony with fishing sequences, the director may hint to another agony the one of people whose life is reduced to mere survival.

Teresa Cavina



Born in Xi’an, Shaanxi Province, China, in 1967, **Wang Bing** studied photography at the Lu Xun Academy of Fine Art, and cinematography at the Beijing Film Academy. His 2002 film *Tie Xi Qu: West of the Tracks* garnered remarkable international success. Other significant works of his include feature documentaries *Three Sisters* (2012) and *Til Madness Do Us Part* (2013), video installation *Crude Oil* (2008), and narrative features *Brutality Factory* (2007) and *The Ditch* (2010). His work has won many awards, and was honoured by retrospectives in major institutions, including the Centre Pompidou in Paris and the Cinémathèque Royale de Belgique.



DIRECTOR
Karim Sayad

OF SHEEP AND MEN
Des moutons et des hommes

Switzerland | 2017 | 78 min
Arabic

PRODUCTION COMPANY

Close Up Films, Norte Productions

CINEMATOGRAPHY

Patrick Tresch

EDITING

Naïma Bachiri

MUSIC

Hafidh Moulfi

With excruciating care, Swiss-Algerian director Karim Sayad documents the daily life of the inhabitants of Bab El Oued in the bustling capital of Algiers, where life is more of a raging, relentless battle. As the streets crawl with chaos and daily troubles, other disputes are unveiled to us, ones where sheep spar, and young men bet and fight and scramble to fill the heavy emptiness that is their lives with thoughts of migrating to Europe. Viable solutions like studying for a degree or finding a stable job do not even occur to them.

It is a tough, masculinist world. Opportunity is scarce, and the only way out is to "steal" a bit of luck, brokering deals that guarantee a quick if meagre profit. This is how we meet 16-year-old Habib, who dreams of becoming a vet, but is unable to join an academic institute. Instead, he buys a ram and trains him to be a fighting champion. As for 42-year-old Samir, he leads a simple life, selling sheep to make ends meet.

Sayad follows these two separate characters in parallel, conveying them without judgment or contrived conclusions. The burdens of their harsh lives are not portrayed as a tragic fate, but rather a cautionary tale against actual political perils, as we hear politicians address the economic crisis on the radio, and mock what is referred to as the "Arab Spring." In Sayad's film, political stagnation manifests in an impotent and unproductive collective masculinity, one that is beyond redemption. This is why when Habib loses his bet on his "cowardly" ram, the metaphor is shockingly clear.

Ziad Khozai



Karim Sayad was born in Lausanne in 1984 to an Algerian father and a Swiss mother. After completing an MA in International Relations from the Graduate Institute of International and Development Studies in Geneva, he decided to become a documentary filmmaker. His first short, *Babar Casanova*, premiered at the Locarno Film Festival in 2016 and was screened in more than twenty festivals worldwide. It went on to win awards at DocLisboa, Festival Dei Popoli and the Clermont-Ferrand Short Film Festival, among others. *Of Sheep and Men* is his first feature documentary.



DIRECTOR
Eric Caravaca

PLOT 35
Carré 35

France | 2017 | 67 min
French, with Arabic subtitles

PRODUCER

Laetitia Gonzalez, Yaël Fogiel

PRODUCTION COMPANY

Les Films du Poisson, Niko Film

SCREENPLAY

Eric Caravaca, Arnaud Cathrine

CINEMATOGRAPHY

Jerzy Palacz

EDITING

Simon Jacquet

MUSIC

Florent Marchet

SOUND

Guillaume Sciana, Antoine-Basile Mercier, Frédéric Messa

«*Plot 35* is a place that my family never mentioned; it is the place where my elder sister is buried, she died when she was three years old. Nobody told me anything about her and, strange enough, my parents did not have one single picture of her. It is to fill this absence of images that I made this film" (E. Caravaca)

And so Caravaca embarks on a veritable investigation looking for clues, important dates, official and administrative documents and even family films on Super 8. He asks to his parents about her but each of their sentences add to the mystery: his mother claims that Christine lived to three years of age, while his father, who dies during the process of the film's creation, claims it was only four months, and travel documents imply that neither parent was present when the girl died.

The reason this film is so engrossing though, it is that the director, looking for evidence about the existence of his sister and the reason why his parents decided to erase her memory, starts questioning the "big history" about its mechanisms of erasing memories and rewriting them.

His fight to restore his private memories becomes, through shocking newsreel footage of atrocities during the Algerian war of independence, the fight to restore truth in a history, to save also, by presenting these neglected images, all the people they portray from the flames of a history that decides what should and what should be not remembered.

Teresa Cavina



Eric Caravaca is a very famous french actor .He won the César award for Most Promising Actor in 2000 for his performance in François Dupeyron's *C'est quoi la vie?*, later receiving a Best Actor nomination for *The Officers' Ward* (2002), also by Dupeyron. His first work as a director was *The Passenger*, which screened at the Venice Film Festival Critics' Week in 2005, won the Jury Grand Prize and the Audience Award at Belfort Film Festival, and the Best Director Award at Ourense Film Festival. Caravaca's latest performance was in Philippe Garrel's *Lover for a Day*, selected at the 2017 Cannes Directors' Fortnight.



DIRECTOR
Frédérique Cournoyer Lessard

RUE DE LA VICTOIRE

Canada | 2017 | 65 min
Arabic, French, with Arabic subtitles

PRODUCER
Catherine Chagnon
PRODUCTION COMPANY
Microclimat Films
SCREENPLAY
Frédérique Cournoyer Lessard
CINEMATOGRAPHY
Charles-Étienne Pascal
EDITING
Sophie B. Sylvestre
MUSIC
Peter Venne
SOUND DESIGN
Sylvain Bellemare, Stéphane Bergeron, Daniel Capeille, Frédérique Cournoyer Lessard
PROTAGONISTS
Ahmed Ali, Fayez zain, Ali Elnady, Mohamed Hussien, Ahmed Ali, Fayez zain, Ali Elnady, Mohamed Hussien.

In a meticulously choreographed opening sequence, we meet 26-year-old Tunisian circus artist Mohamed Dhiaa Gharbi in his natural habitat. The main character's identity is split into two: Mohamed, as his family calls him, and Baaroura, the nickname he goes by in the neighbourhood. This duality is one of the main conflicts in Canadian director Frédérique Cournoyer Lessard's documentary *Rue de la Victoire*, the name of the street where Mohamed lives, and a nod to the attitude he adopts in his confrontation with the world.

The film documents Gharbi's life in the few years that follow the Tunisian Revolution. It starts with a poetic monologue before following Gharbi on his journey to the closed circus school in the city, in a scene that ends with Gharbi expressing his desire to leave the country. The film then familiarizes us with Gharbi's community and family life. It is an overall conservative environment, luring our protagonist with affection, alienating him with tradition. This segment of the film closes with another monologue where the director toys with the boundaries of fact and fiction, before moving on to portray Gharbi's life after he's moved to work with a circus troupe in France.

In France, Gharbi finds what he seeks: success and artistic achievement. Yet, ironically, he misses the one thing he travelled to escape—family. The film concludes with yet another monologue, as we see Gharbi on a roof with his Cyr wheel, free of the city's chains, in a scene that highlights one of the film's major strong points, the aesthetics of physical movement and how they relate to the character and his surroundings.

Rue de la Victoire premiered at the Hot Docs Canadian International Documentary Festival, and will be screened for the first time in the Arab region in El Gouna Film Festival.

Muhammad El-Hajj



Having studied film production at Concordia University as well as circus arts at the National Circus School in Montreal, **Frédérique Cournoyer Lessard** is an emergent filmmaker who works on the integration of circus elements and poetry in film. At the age of 14, she won the Vidéastes recherché-es prize, and her last short, *STEP* (2015), was screened in several festivals around the world, including the United States, France, Germany, Japan, Mexico, Spain, UK and Brazil. *Rue de la Victoire* is Cournoyer's documentary debut.



DIRECTOR
Thomas Morgan

SOUFRA

U.S.A., Lebanon, Singapore | 2017 | 68 min
Arabic

PRODUCER
Thomas Morgan, Trevor Hall, Kathleen Glynn
EXECUTIVE PRODUCER
Susan Sarandon
PRODUCTION COMPANY
Rebelhouse
SCREENPLAY
Susan Sarandon
CINEMATOGRAPHY
Johny Karam
EDITING
Mohamed El Manasterly

It is enough for a filmmaker to approach their characters with love to bring out joy from the darkest of realities.

In the heart of the Burj al-Barajneh refugee camp in Lebanon (which has existed for more than sixty years now, becoming a city neighbourhood rather than a camp in the traditional sense), *Soufra* follows the story of a young woman, Mariam, and her friends in their quest to buy a van and open a moving restaurant.

The film follows this exceptionally inspiring journey, through which we are exposed to Mariam's world, from the kitchen where she passionately prepares meals with her friends to the narrow alleyways of the camp. Filmed with an unusually fresh angle, we watch as she attempts to raise the required funds for the project, accompanying her on the initial moments of doubt and the triumph that follows; temporary failures that lead to success.

Soufra's dramatic structure evolves with intimate close-ups of the characters' faces and hands as they practice their favourite activity. In its affectionate portrayal of its protagonist, the film draws a clear line between treating characters as mere subjects, and depicting them as flesh and blood humans whose struggles we actually share rather than watch from afar.

Perhaps the heartwarming humor with which Mariam and her friends face their reality is indeed what made *Soufra* one of the year's distinctively feel-good documentaries, despite taking place in the desolate world of a refugee camp.

Amir Ramses



Thomas Morgan is a film producer and director. His award-winning work includes *Storied Streets* and *Waiting for Mamu*. Thomas was also an executive producer for *India's Daughter*, which received the Peabody award for journalism, and the Emmy-nominated film *Silenced*. Morgan has spoken before the US Congress, the PPL Forum at the 2012 Democratic National Convention, for the United Nations on disruptive innovations and numerous TEDx talks. He is the co-founder of Rebel house, a Los Angeles-based film production company. He received his honorary Doctorate degree from his alma mater Central Michigan University and teaches documentary filmmaking to young students.



DIRECTORS
Nicolas Klotz, Elisabeth Perceval

THE WILD FRONTIER
L'Héroïque Lande, La Frontière Brûle

France | 2017 | 225 min
French, was Arabic subtitles

Winter 2016. The Calais Jungle is a growing city of about 12,000. In the early spring, the Southern zone, its shops, streets and houses, are completely destroyed. Its expelled population move their houses to the Northern zone to find shelter and keep on living. In the fall, the Government of France organizes the permanent dismantling of the Jungle. But the Jungle is a mutating territory, a world-city, a city of the future: though destroyed, it rises from its ashes. Shot with young people trapped in the turmoil of wars, police violence, and their attempts at crossing the border to get to England, *The Wild Frontier* could be a forgotten episode of Homer's Odyssey.

PRODUCER
Thomas Ordonneau
CINEMATOGRAPHY
Nicolas Klotz
EDITING
Nicolas Klotz, Elisabeth Perceval
MUSIC
Ulysse Klotz
SOUND DESIGN
Elisabeth Perceval

In this long documentary, the camera is an integral part of its subject's lives. It lives amongst the people who are caught up in a world of violence and instability in the makeshift city of The Calais Jungle. The camera is witness to their human spirit and hope even in the face of the extreme circumstances.



Nicolas Klotz and Elisabeth Perceval have made 8 feature length films, as well as an important series of documentaries, short films, videos and cinematographic installations. They are developing cinema that questions cinematographic form as much as contemporary change through their films. Their Trilogy of Modern Times comprising *Pariah*, *The Wound and Heartbeat Detector* followed by *Low Life*, were presented at the most important international festivals: La Quinzaine des Réalisateurs in Cannes, Locarno, Toronto, BAFICI Buenos Aires, Nouveau Cinéma de Montréal, San Sebastian, New York, Chicago, London, Jeonju, Gijon



DIRECTORS
Jean-Michel Cousteau, Jean-Jacques Mantello

WONDERS OF THE SEA

France | 2017 | 82 min
English

Stunning in its scenic imagery, bursting with colour. Captivating in its display of the world that lies in the depths of the ocean. Brave in its message to fight the threat of destruction facing the fragile balance of our planet. *Wonders of the Sea* is a visionary successor of similar works by leading contemporaries such as David Attenborough, Gerald Durrell, Jeff Corwin and more.

PRODUCER
Arnold Schwarzenegger, François Mantello
PRODUCTION COMPANY
3D Entertainment, Mantello Productions, Conquistador Entertainment
SCREENPLAY
David Chocron, François Mantello
CINEMATOGRAPHY
Gavin McKinney, Jean-Jacques Mantello
EDITING
Dummy Text Ever
MUSIC
Christophe Jacquelin

Countless creative efforts intertwine to create an "audiovisual feast" that is a pleasure to savour: from 3D filming techniques inventively deployed by director and cinematographer Jean-Jacques Mantello and fellow DP Gavin McKinney, to an epic score composed by Christophe Jacquelin, and locations that had never been filmed before, courtesy of director Jean-Michel Cousteau—the son of late explorer, conservationist and documentarian Jacques Cousteau—and his children, Celine and Fabien.

The film, which took three years to make and is narrated by Arnold Schwarzenegger, begins its astonishing explorations from Fiji, before moving to California and the Gulf of Mexico, all the way to the Bahamas. Special attention is paid to coral reefs, as the so-called "lungs" of the ocean, and the barometer that measures transformations befalling it as a result of climate change.

In showcasing their insights, the Cousteaus don't fall into the trap of making the film sound like a guided tour. Instead, they bicker in varying English accents, adding a hint of humor to scientific material that could have otherwise been flat and dry. And perhaps Celine's witty remark that "many have walked on top of the moon, but few have dived to the depths of the ocean" is enough to make us condemn the lack of international attention given to the perils facing the underwater treasures of our world.

Ziad Khozai



Jean-Michel Cousteau, Co-director, Ocean Explorer and environmentalist. For more than four decades, Jean-Michel Cousteau has dedicated himself and his vast experience to communicate to people of all nations and generations his love and concern for our water planet. He founded Ocean Futures Society in 1999 to carry on this pioneering work. The Mantello brothers Jean-Jacques Mantello, Co-director & Ocean Explorer, François Mantello Producer and Ocean explorer. The pair formed by Jean-Jacques and François, "The Mantello Brothers" is a well-balanced combination: Jean-Jacques, a pioneer in 3D underwater filmmaking, is the director for their films and manages the entire 3D post production process while François, produces, finances and oversees all production and distribution activities through 3D Entertainment Films



Carrier
United Technologies
*Leading Expert
In Airconditioning*

Carrier
Main Sponsor
Gouna Film Festival
Cinema for Humanity

SHORT FILM COMPETITION

BAGHDAD PHOTOGRAPHER
Majd Hameed
Iraq

CHEERS TO THE NEWLYWEDS
Violeta Monserrat Larqué
Mexico

THE FAVOR
Geneviève Sauvé
Canada

A GENTLE NIGHT
Qiu Yang
China

GIVE UP THE GHOST
Marian Mathias
U.S.A.

HIWA
Jacqueline Lentzou
Greece

IMPRESSION
Joseph Simmons
United Kingdom

INSIDE THE WARDROBE
Sébastien Carfora
France

LÉO
Julian Alexander
United Kingdom

LITTLE SOLDIERS
Julien Magnan
France

MAMA BOBO
Robin Andelfinger, Ibrahima Seydi
France, Belgium, Senegal

MERRY-GO-ROUND
Ruslan Bratov
Russia

MY FESTIVAL
Jaylan Auf
Egypt

NADA
Adel Yehia
Egypt

NEWTON'S THIRD LAW
Nour Alsoliman
Jordan

NIGHTSHADE
Shady El-Hamus
Netherlands

PUNCHLINE
Christophe M. Saber
Switzerland

RED CRAYON
Charlotte C. Carroll
United Kingdom



BAGHDAD PHOTOGRAPHER

Mosawer BaghdadYT

A deeply moving story about war, told through a series of family portrait photos that show one less member in each successive family portrait taken.

INTERNATIONAL PREMIERE

Iraq | 2017 | 3 min
Arabic

PRODUCER
Monadhil Daood
SCREENPLAY
Mejd Hameed
CINEMATOGRAPHY
Bayan Nabel
EDITING
Mejd Hameed



DIRECTOR
Majd Hameed

Born in Baghdad in 1981, **Majd Hameed** is a writer, director and actor. He graduated with a Bachelor of Fine Arts from the University of Baghdad, and is a member of the Iraqi Artists Syndicate, the Union of Iraqi Dramas, and the National Band of Representation.



THE FAVOR

Le Service

As Sophie brings back a dress she had borrowed from her mother, she recalls and deconstructs their last conversation.

Canada | 2017 | 9 min
French

PRODUCER
Anne-Renée Duhaime
PRODUCTION
Les productions Zenmatique
COMPANY
Les productions Zenmatique
SCREENPLAY
Anne-Renée Duhaime, Christine Foley
CINEMATOGRAPHY
Arnaud Dumas
EDITING
Geneviève Sauvé, Lessandro Sócrates
MUSIC
Dido's Lament, Sown in Tears
SOUND
Guillaume Daoust, Julia Innes
CAST
Louise Portal, Anne-Renée Duhaime.



DIRECTOR
Geneviève Sauvé

Geneviève Sauvé has 20 years of experience on movie sets, she has directed more than ten short films that have traveled internationally (Cannes SFC, Merida, etc.). Recently, she completed the Directing Television program at the National Institute of Sound and Images (INIS) and is currently working on several fiction series as well as on her first feature film.



CHEERS TO THE NEWLYWEDS

¡Que vivan los novios!

A sweet elderly woman thinks she's preparing a surprise party to celebrate the birthday of her baby girl, even when her grumpy husband insists she must serve him his food. When she begins to cook for him, somebody knocks on the door and a bride appears with a broken dress asking for help. Despite her husband, the old woman decides to help the girl and rescue a wedding that is about to be called off.

Mexico | 2017 | 13 min
Spanish

PRODUCTION
Mexican Film Institute
SCREENPLAY
Montserrat Larqué
CINEMATOGRAPHY
Ramón Orozco Stoltenberg
EDITING
Óscar Figueroa
MUSIC
Tonalli Magaña-Guzmán
SOUND DESIGN
Gabriel Coll Barberis
CAST
Silvia Mariscal, Jose Sefam, Mariana Cabrera, Maria Sandoval.



DIRECTOR
Violeta Monserrat Larqué

Mexican communicator interested in exploring everyday stories. **Violeta Monserrat Larqué** scriptwriter and also doing works as scriptdoctor. In addition to preparing her first feature film, she has been interested in digital media conceptualizing animations and websites for cultural and commercial purposes. Her films are *Que vivan los novios*, 2017, *Mejora tu Escuela*, 2014, *Estrecho de Bering*, 2013, *Cómo Cambiar Historias*, 2012 and *Veneno*, 2002.

China | 2017 | 15 min
Chinese

PRODUCER
Qiu Yang, Li Yi
PRODUCTION
Wild Grass Films
SCREENPLAY
Qiu Yang
CINEMATOGRAPHY
Constanze Schmitt
EDITING
Carlo Francisco Manatad
MUSIC
Mei Zhu, Livia Ruzic, Mikko Quizon
CAST
Li Shuxian.



DIRECTOR
Qiu Yang

QIU YANG was born and raised in Changzhou, China. He studied film directing at the Victorian College of the Arts, Australia. His last short film *A Gentle Night* was selected for the 70th Festival de Cannes Short Film Competition in 2017. In 2015, his short *Under the Sun* was selected for the 68th Festival de Cannes Cinéfondation competition and is now selected for more than 80 international film festivals.



A GENTLE NIGHT

Xiao Cheng Er Yue

In a nameless Chinese city, a mother with her daughter missing refuses to go gentle into the night.



GIVE UP THE GHOST

Floyd has worked his whole life. One day, while out on a new job, he discovers something that alters his way of thinking.

U.S.A. | 2017 | 13 min
English

PRODUCER
Maria Altamirano

SCREENPLAY
Jomo Fray

EDITING
Blair McClendon

MUSIC
Casey Gibson

SOUND DESIGN
Eli Cohn

CAST
Andrew Johns,
Vangie Johns, Larry

PRODUCER Nuemann Jr., Si
Osborne, Harper Foster.



DIRECTOR
Marian Mathias

Marian Mathias is a director based in Brooklyn, New York. She is a 2016 MFA at NYU Tisch School of the Arts and a Graduate Departmental Fellow. *Give Up the Ghost* is her thesis film, shot on 35 mm film with the support of Kodak and Film Factory in Paris. Formerly a part of Sundance's International Feature Film Department, Marian is a recipient of the Hollywood Foreign Press Award, the Sara Driver Production Award, and two awards in Fine Art. Her work has appeared at film festivals across the U.S.



IMPRESSION

An entrepreneurial middle-eastern man, Reza, tries to get a large-scale business off the ground without financial support, as he works at a car wash to make ends meet. Reza has everything it takes to be successful; he just needs an opportunity to prove what he can become

United Kingdom | 2017 | 11 min
English

PRODUCER
Rebekkah Karen
Haysom

PRODUCTION
Northern Film School

SCREENPLAY
Sean Brown

CINEMATOGRAPHY
Sean Brown

EDITING
Ying Qin

MUSIC
Liam Gilchrist

SOUND DESIGN
Antony Metaxakis

CAST
Nisaro Karim, Robert
Clement-Evans, Brian
Woodward, Yasemin
Kafali, Michael
Loftus, George Net

COMPOSER
Matthew Grouse



DIRECTOR
Joseph Simmons

Joseph Simmons is a filmmaker from Yorkshire working out of Harrogate. He completed his BA in Philosophy at the university of Manchester in 2015 and collaborated with independent filmmakers in Manchester. Joseph completed MA in filmmaking at the Northern Film School in Leeds, where he directed the short film *Impression*, and has founded his own film production company called Will-O-Wisp.



HIWA

In Jay's dream, Athens' sun is so weak, you can look straight at it, without getting blind.

Greece | 2017 | 11 min
Filipino

PRODUCER
Jacqueline Lentzou

SCREENPLAY
Jacqueline Lentzou

CINEMATOGRAPHY
Konstantinos
Koukoulios

EDITING
Smaro
Papaevangelou

MUSIC
Leandros Ntounis

SOUND DESIGN
Leandros Ntounis

CAST
Melchor Lopez,
Jerahmeel Zsara
Lopez, Kirsten Tisha
Luis, Jessafe Agsi



DIRECTOR
**Jacqueline
Lentzou**

Born in Athens, Greece in 1989, **Jacqueline Lentzou** grew up in Thessaloniki. She decided she wanted to become a film director after seeing Gus Van Sant's film *Elephant*. She graduated with a distinction from the London Film School in 2013 and participated in Berlinale Talents in 2014. Her work revolves around coming-of-age, loneliness, non-traditional family constructs, intimacy and dreams. She has directed several short films and a music video and is currently developing her feature film debut.

WORLD PREMIERE

France | 2017 | 28 min
French

PRODUCTION
La Luna Production

COMPANY
Sebastien Carfora

SCREENPLAY
Sebastien Carfora

CINEMATOGRAPHY
Alexandre Berman

EDITING
Xavier Thieulien

MUSIC
Mathieu Gauriat

SOUND DESIGN
Alexandre Andriillon,
Jules Wysocki, Xavier
Thieulin



DIRECTOR
Sébastien Carfora

Sébastien Carfora was Born in Italy in 1978. After his B.A. with honours in Film Studies. He worked as cinematographer for the RAI, and then went to France to become a film director. His short film *The first time* won many awards. In 2009 he directed two short films, *Palak Panner* and, *Howl of a fish*, that won many awards during film festivals all around the world.



INSIDE THE WARDROBE

Dans l'armoire

In a world where appearance is more important than what's inside, Frank has lost everything and now lives on the street. To survive and reintegrate into society, he can only count on his abilities to adapt, his incredible imagination, his suit and his closet.



LÉO

Léo accepts a job smuggling a refugee couple through France. However, Léo and the couple have separate ideas as to where they're supposed to be going.

INTERNATIONAL PREMIERE

United Kingdom | 2017 | 15 min
English, French

PRODUCER
Pilar Cartro
Benavides

PRODUCTION
Leeds Beckett
University

SCREENPLAY
Julian Alexander

CINEMATOGRAPHY
Luis Zarzo Escabias

EDITING
Luis Zarzo Escabias

MUSIC
Kumar

SOUND
Liam Gilchrist,
Antony Metaxakis,
Gabriel Dutru

CAST
Florent Hill, Houda
Echouafni, Ako Ali,
Magali Muxart, Cedric
Ciotteau, Cameron
Hutchinson, W.



DIRECTOR
Julian Alexander

Julian Alexander was born and raised in Norfolk, Virginia before moving to Las Cruces, New Mexico in 2007. Julian is now completing his MFA studies at the Northern Film School in Leeds, UK. His film *Léo* was shot in England and France, and his latest production *Beat Blue* brought Julian back to New Mexico to direct a rhyming police drama set in the Southwest.



MAMA BOBO

In Dakar, Senegal, Mama Bobo, an old woman, sits at the same bus stop everyday, recollecting her past. One day, the bus stop mysteriously disappears.

WORLD PREMIERE

France, Belgium, Senegal | 2017 | 17 Min
French, Wolof

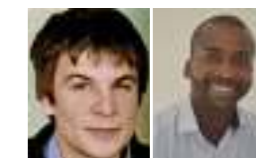
PRODUCTION
Wombat Films

SCREENPLAY
Robin Andelfinger,
Ibrahima Seydi

CINEMATOGRAPHY
Benjamin Morel

EDITING
Denis Leborgne

SOUND DESIGN
Guillaume Martin



DIRECTORS
Robin Andelfinger,
Ibrahima Seydi

Robin Andelfinger He born in 1985. founded Replica Films in October 2012 and has produced several short films. He directed *Laura* which premiered at the International Festival Le Court en Dit Long 2014.

Ibrahima Seydi French author and director of Senegalese origin, born in 1981 in a small village in the middle of the Niokolo-Koba National Park, 650 km from Dakar, Worked as an assistant director on short and medium-length projects.



LITTLE SOLDIERS

Petits Soldats

Childhood friends Louis and Polo are two young apprentice cooks in an inn in Normandie. In their free time they play paintball, a rather violent game. Louis dreams of going to Paris and Polo will do everything to prevent it.

INTERNATIONAL PREMIERE

France | 2017 | 18 min
French

PRODUCTION
Méroé films

COMPANY
Méroé films

SCREENPLAY
Julien Magnan, Julien
Prevost

CINEMATOGRAPHY
Victor Seguin

EDITING
Gwen Hubert

MUSIC
Julien Magnan

MUSIC
Nino Rochev,Julien
drion,Massimo
Bellini,pierre
Aussedat



DIRECTOR
Julien Magnan

Julien Magnan was born in 1981 like Louis in *Little soldiers*, he used to work in a restaurant as a young apprentice chef in the same restaurant where he shot the film.he left to Paris Then Germany and Lebanon where he began to practise photography,editing and then scriptwriting *Little soldiers* is his first film Nino Rochev,Julien drion,Massimo Bellini,pierre Aussedat

Russia | 2017 | 13 min
Russian

PRODUCER
Grigory Dobrygin,
Pavel Karykhalin,
Sergey Yahontov

MUSIC
Alexander Torkunov

CAST
Evgeny Sytiy, Alexey
Vertkov, Pavel
Vorozhtsov, Sergey
Abroskin, Alexander
Bashirov, Sergey.

SCREENPLAY
Ruslan Bratov,
Grigory Dobrygin, Ilya
Nosochenko

CINEMATOGRAPHY
Vladimir Ushakov

EDITING
Roman Geygert



DIRECTOR
Ruslan Bratov

Ruslan Bratov is an actor and director. He was born in 1986 in the city of Cherkessk in the Karachay-Cherkess Republic. In 2012 he graduated from the directing department of the Russian University of Theatre Arts under the supervision of L. E Kheyfets, and later worked as a A. D.in the Krymov's studio at the School Of Dramatic Art and with the Moscow Young Generation Theatre Troupe. He has been part of the Moscow Art Theatre Troupe under O. P. Tabakov since 2014. *Merry-Go-Round* is his debut as a film director.



MERRY-GO-ROUND

Lalay-Balalay

A searing portrayal of the grand, constant flow of life.



MY FESTIVAL

Mahragani

In a downtown Cairo theatre, it's the first day of work for film buff Fathy, excited to go work as a cinema usher in a typical downtown movie theatre in Cairo. Coming in late from yet another work shift and his colleague welcomes him with cold remarks and instructions. His "role" as a cinema usher is just to help customers to their seats and get out right away. Fathy on the other hand is dying to watch the featured films that are screening unaware of the fact that this became a job rather than an entertainment. When the only two customers who come to the viewing are apparently an unmarried boy and girl, his colleague insists that he has to chaperon them for the entire film.

WORLD PREMIERE

Egypt | 2017 | 8 min
Arabic

PRODUCER
Yehia el Shazly,
Jaylan Auf, Mostafa
el Kashef

SOUND DESIGN
Dimitri Makhonin

CAST
Mohamed Hatem,
Mahmoud Younes.

SCREENPLAY
Jaylan Auf

CINEMATOGRAPHY
Mostafa El Kashef

EDITING
Sarah Abdallah

MUSIC
Bassam Mohamed
Farahat



DIRECTOR
Jaylan Auf

Jaylan Auf is an independent filmmaker, field producer and assistant director. She completed her German Abitur in Cairo (2005), and joined the American University in Cairo to finish her bachelor's degree in Political Science with double minoring in Film and Theatre. she worked as an assistant director in a number of Egyptian feature films; *Excuse my French*, *Décor*, *Super-Natural*, *The Cat Mouse*.



NEWTON'S THIRD LAW

Kanou Newton Althaleth

For every action, there is an equal and opposite reaction. Ahmed, who like many, had no say in how his life unfolded until he eventually decided otherwise, but death was the only language he spoke.

WORLD PREMIERE

Jordan, Syria, Egypt | 2017 | 11 min
Arabic

PRODUCER
Shiraz Shahoud

CAST
Ishaq Elias, Dr.
Ayman AISoliman,
Ayman AISoliman Jr.

SCREENPLAY
Nour AISoliman

CINEMATOGRAPHY
Ghassan Nazmi

EDITING
Kamal El Mallakh

MUSIC
Ahmad ElSawy

SOUND DESIGN
Ahmed El Sawi



DIRECTOR
Nour Alsoliman

Nour Alsoliman is an independent Syrian film director, producer, and cinematographer. Right after receiving his MBA from the American University of Sharjah, UAE, he decided to pursue his passion for film by joining The Red Sea Institute of Cinematic Arts, majoring in Directing and Cinematography. In 2015, Nour moved to Vienna, Austria, with his wife and son, and is currently doing a Ph.D. in Cinema Studies and working on a number of humanitarian projects.



NADA

The film tells the story of a mute girl who works as a troupe dancer. She faces more problems when she meets the blind musician of the show

WORLD PREMIERE

Egypt | 2017 | 27 min
Arabic, Arabic Sign Language

PRODUCTION
Academy of
Arts: High
Cinema Institute

MUSIC
Mohab Ramadan

SOUND
Ahmed Tarabik

SCREENPLAY
Karim Fahmy, Adel
Ahmed Yehia

SOUND DESIGN
Mazin Helal

CINEMATOGRAPHY
Ibrahim El-Nagary

CAST
Amir Salah El-Din,
May El-Ghity

EDITING
Randa Mahmoud
Salem



DIRECTOR
Adel Yehia

Adel Yehia is a young Egyptian film director who graduated from the high cinema institution in Egypt. Adel started his cinematic career as an assistant director in 2009. During his studies he worked in several series and movies. He also worked as an assistant director in many commercials. He won a prize for his first documentary *The reformatory*. In 2017 he directed *Nada*, a short movie based on a true story.

WORLD PREMIERE

Netherlands | 2017 | 13 min
Dutch

PRODUCER
Guusje van Deuren,
Rianne Poodt,
Harmen Kreulen

MUSIC
Terence Dunn

SOUND DESIGN
Taco Drijfhout

PRODUCTION
The Rogues

CAST
Kubilay Şengül,
Mustafa Duygulu,
Saleh Hassan Faris,
Yousri Ghilane.

SCREENPLAY
Jeroen Scholten van
Aschat

CINEMATOGRAPHY
Ton Peters



DIRECTOR
Shady El-Hamus

Shady El-Hamus graduated from the Netherlands Film Academy in 2012 as screenwriter/director. He wrote *Magnesium* which is directed by Sam de Jong, and writes and directs *About sons*. At the 2012 Netherlands Film Festival *Magnesium* was awarded best Student Film for both films, he received the Dioraphte Award for most outstanding talent. *Magnesium* got selected for the 2013 edition of the Sundance Film Festival, and was the Dutch entry for the 2013 Student Oscar.



NIGHTSHADE

Nachtschade

Eliven year-old Tarik helps his father Elias to transport illegal immigrants into The Netherlands. When an accident occurs, Tarik gains the acknowledgment he has yearned for from his father, but at a rather high price: the loss of his own innocence.

SHORT FILM COMPETITION



PUNCHLINE

Two wannabe gangsters can't decide on the coolest thing to say before shooting their captive, Michel.

WORLD PREMIERE

Switzerland | 2017 | 8 min
French

PRODUCER
Elena Tatti, Elodie Brunner

SOUND DESIGN
Björn Cornelius

CAST
Mehdi Djaadi, Alain Borek, Laurent Baier

SCREENPLAY
Christophe M. Saber

CINEMATOGRAPHY
Dino Franco Berguglia

EDITING
Christophe M. Saber

MUSIC
Sebb Bash



DIRECTOR
Christophe M. Saber

Egyptian, Swiss **Christophe M. Saber** was Born in Cairo, Egypt, in 1991. *Discipline* is his diploma film and premiered during the 2014 edition of the Toronto International Film Festival. The short film went on to win the Swiss Academy Award along with 90+ international prizes in more than 200 international film festivals. In 2016, he released his first documentary feature film, *The valley of sault*, which premiered at Thessaloniki and Hot Docs Film festival in Toronto.



RED CRAYON

An innocent child narrowly escapes destruction and death in Syria, yet what she leaves behind can never truly be left behind.

United Kingdom | 2017 | 7 min
Arabic

PRODUCER
Joy Gharoro-Akpojotor, Charlotte Carroll, Jason McNab

CINEMATOGRAPHY
Adam Suschitzky

EDITING
Rebecca Lloyd

PRODUCTION COMPANY
Joi Production, Purefoundation, Bruno Wang Productions

MUSIC
Jonny Round

SOUND DESIGN
Miguel Rodriguez

CAST
Alejandra Delgado, Ethan Chan

SCREENPLAY
Charlotte Carroll



DIRECTOR
Charlotte Carroll

Charlotte C. Carroll has been working on the forefront of the film industry for the last seven years. Serving as the youngest ever Creative Executive for the Weinstein Company. She has worked closely with many of the world's greatest film talents. A consummate artist, she has pursued her passion for acting as well, attending both LAMDA and the Lee Strasberg Theatre and Film Institute.

OFFICIAL SELECTION OUT - OF - COMPETITION

78/52
Alexandre O. Philippe
U.S.A.

THE BRAWLER
Anurag Kashyap
India

CHASING CORAL
Jeff Orlowski
U.S.A.

CLOSENESS
Kantemir Balagov
Russia

DABKA
Brian Buckley
U.S.A.

**FIRST THEY KILLED MY FATHER:
A DAUGHTER OF CAMBODIA
REMEMBERS**
Angelina Jolie
U.S.A.

FELICITY
Alain Gomis
France, Germany, Senegal, Belgium,
Lebanon

THE FLORIDA PROJECT
Sean Baker
United Kingdom

A GENTLE CREATURE
Sergei Loznitsa
France, Germany, Lithuania,
Netherlands

GRACE JONES: BLOODLIGHT AND BAMI
Sophie Fiennes
Ireland, United Kingdom

**AN INCONVENIENT SEQUEL: TRUTH
TO POWER**
Bonni Cohen, Jon Shenk
U.S.A.

LOVING VINCENT
Hugh Welchman, Dorota Kobiela
United Kingdom, Poland

LUCKY
John Carroll Lynch
U.S.A.

MANIFESTO
Julian Rosefeldt
Germany

**MARK FELT: THE MAN WHO BROUGHT
DOWN THE WHITE HOUSE**
Peter Landesman
U.S.A.

REDOUBTABLE
Michel Hazanavicius
France

SUBMERGENCE
Wim Wenders
Germany, France, Spain

**THE SQUARE
TO POWER**
Ruben Östlund
Sweden, Germany, France, Denmark

TADEO JONES 2
David Alonso, Enrique Gato Borregán
Spain

THREE PEAKS
Jan Zabeil
Italy, Germany



DIRECTOR
Alexandre O. Philippe

78/52

U.S.A. | 2017 | 91 min
 English, with Arabic subtitles

Everybody knows the scene, even those who have never seen the film. The fast cuts, the running water, Janet Leigh's shocked face, and Bernard Herrmann's frantic music.

78/52 is a 90-minute tribute to the iconic shower murder scene from Alfred Hitchcock's *Psycho*. A group of artists discuss the process of filming the scene, dissecting Hitch's choices—from his camera angles and compositions to the film's soundtrack—offering not a lesson in filmmaking, but a glimpse into the mind of a notoriously perfectionist director, one who made his sound designer stab endless types of fruit to find just the right sound a knife would make as it pierced human flesh.

Film professionals, among them some who actually worked on *Psycho*—like Marli Renfro, Leigh's body double in the shower scene—as well as Jamie Lee Curtis, Leigh's daughter, acclaimed director Guillermo del Toro, and actor Elijah Wood, in addition to other editors, producers and musicians, all speak of the scene's significance to them. In their eyes, one can see how those 78 shots (the longest of which was only a few second long) managed to invent a new form of cinematic narration.

You might think films about filmmaking tend to be dull, but thousands of film lovers who have watched *78/52* in major film festivals around the world this year, after its well-praised premiere in Sundance, might strongly disagree.

Amir Ramses

PRODUCER
 Kerry Deignan Roy
PRODUCTION COMPANY
 Exhibit A Pictures, LLC
SCREENPLAY
 Alexandre O. Philippe
CINEMATOGRAPHY
 Robert Muratore
EDITING
 Chad Herschberger
MUSIC
 Jon Hegel
SOUND DESIGN
 Phillip Lloyd Hegel



Alexandre O. Philippe holds a master's degree in dramatic writing from NYU's Tisch School of the Arts and is creative director of Denver-based Cinema Vertige and Exhibit A Pictures. He has directed several narrative and documentary shorts, including *Left*, *The Spot* and *Inside*, which screened at over 70 international film festival winning a slew of awards. He is credited as writer, director and producer of feature length films including *The People vs. George Lucas* (2010), *The Life and Times of Paul the Psychic Octopus* (2012) and *Doc of the Dead* (2014). Philippe is also co-owner and co-creator of Fried Comics.



DIRECTOR
Anurag Kashyap

THE BRAWLER
Mukkabaaz

India | 2017 | 145 min
 Hindi

In the city of Bareilly, in Uttar Pradesh, one of the most populous State of India, Shravan, an aspiring boxer slogs day and night to achieve his dream of being a recognized boxer. He is forced to run errands for Bhagwan, who heads the state boxing federation, responsible for identifying local talent and promoting it to national or the international level. A time comes, when Shravan can no longer accept the humiliation of being treated like a slave. In a fit of rage and on extreme provocation, he lands a punch on the face of his tormentor, a reaction that will cost him dearly and seriously jeopardize his chances of furthering his career in boxing. Matters get worse when he falls in love with a high caste girl who happens to be the niece of his arch nemesis. To marry his love, he needs a job and for him, the path to a stable government job is through what he does best: boxing. But Shravan soon finds out that in India, boxing is about everything else but the sport, which is heightened by the volatile political climate of Uttar Pradesh.

Based on a true story, Anurag Kashyap's *The Brawler*, not only hits out at corruption in sports in India but also brings to light inequalities, social injustices and religious fanaticism - issues that India needs to address and resolve rather urgently. Much like most of Kashyap's work, this intense thriller, peppered with a moving love story, sets out the agenda for change.

Raman Chawla

PRODUCER
 Aanand L. Rai, Vikramaditya Motwane, Madhu Mantena
 Anurag Kashyap
PRODUCTION COMPANY
 Colour Yellow Productions, Phantom Films
SCREENPLAY
 Anurag Kashyap, Vineet Kumar, Singh Mukti, Singh Srinet, K.D. Satyam, Ranjan Chandel, Prasoon Mishra
CINEMATOGRAPHY
 Rajeev Ravi, Shanker Raman, Jay Patel, Jayesh Nair
EDITING
 Aarti Bajaj, Ankit Bidyadhar
MUSIC
 Nucleya Prashant Pillai
SOUND DESIGN
 Kunal Sharma
CAST
 Vineet, Zoya, Jimmy Shergill, Ravi Kishan, Sadhana Singh, Rajesh Tailang, Shreedhar Dubey, Sha.



Anurag Kashyap (Born Gorkahpur, India), the most influential Indian filmmaker in recent times is credited as Director, Producer, Writer and Actor in more than 80 films. His early works as a film director *Paanch* (2003) and *Black Friday* (2004) were banned in India but acclaimed for their boldness and cinematic brilliance. His features *Dev D* (2009), *Gulaab* (2009) and *That Girl in Yellow Boots* (2010) premiered at Venice Film Festival. *Gangs of Wasseypur* (2012), *Ugly* (2014) and *Psycho Raman* (2016) premiered at Director's Fortnight at Cannes film festival.



DIRECTOR
Jeff Orlowski

CHASING CORAL

U.S.A. | 2017 | 91 min
English

PRODUCER
Larissa Rhodes
PRODUCTION COMPANY
Netflix
CINEMATOGRAPHY
Jeff Orlowski, Andrew Ackerman
EDITING
Davis Coombe
MUSIC
Dan Romer, Saul Simon, MacWilliams

For most of us, the word «coral reef» conjures visions of brilliantly multicolored undersea landscapes inhabited by strange life forms and exotic fish. Sadly, our mental images, whether from snorkeling years ago, a nature documentary, or the local aquarium shop, are wildly out-of-date. The undersea reality is «coral bleaching,» a sign of mass coral death that is occurring on a scale so vast and a pace so rapid that it defies comprehension. In just thirty years, half of all coral reefs have died, turning once teeming fish nurseries into underwater graveyards.

Director Jeff Orlowski, documents this alarming toll of climate change on coral reefs with spectacular footage taken with time-lapse camera rigs set deep underwater off the coasts of Caribbean islands, Hawaii and Australia. To record the deadly transformation of the Great Barrier Reef, they dive deep with special cameras to meticulously photograph the day-to-day changes on the ocean floor. Once-thriving marine metropolises, teeming with sting rays, turtles, little yellow fish and big-eyed predators, gradually wither away into a wasteland of muck.

Chasing Coral builds on the technical foundation of Mr. Orlowski's previous film, *Chasing Ice*, in which he used long-scale time-lapse photography to document another feature of climate change -- the rapid melting of the world's glaciers. While the film gives us the background science which underpins the coral bleaching, its greatest strength is in the story it tells with images alone. What is happening to the coral is almost instantaneous from the standpoint of biological history. But for us humans, it is a slow process, one difficult to see and «feel.» Orlowski's brilliant photography brings this undersea drama to life for us.

Nicole Guillemet



Jeff Orlowski is the founder of Exposure Labs. He served as director, producer, and cinematographer on *Chasing Ice*, which screened for Congress, the White House, and the United Nations; received an Academy Award nomination for Best Original Song; and won a 2014 News and Documentary Emmy Award for Outstanding Nature Programming. Orlowski graduated from Stanford University with a BA in anthropology and was the inaugural Sundance Institute Discovery Impact Fellow for environmental filmmaking.



DIRECTOR
Kantemir Balagov

CLOSENESS

Tesnota

Russia | 2017 | 118 min
Kabardian, Russian

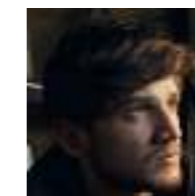
PRODUCER
Nikolay Yankin, Edward Pichugin, Alexander Sokurov
PRODUCTION COMPANY
Example of Intonation, Alexander Sokurov's Fund
SCREENPLAY
Anton Yarush, Kantemir Balagov
CINEMATOGRAPHY
Artem Emelianov
EDITING
Kantemir Balagov
MUSIC
Andrey Nikitin
CAST
Darya Zhovner, Olga Dragunova, Artem Tsybin, Nazir Zhukov, Veniamin Kats.

This painfully shocking cinematic debut by Kantemir Balagov, made with the producers of *Russian Ark* (2002) and *Faust* (2011), tackles the complicated issue of ethnic and religious coexistence in a region long torn apart by sectarian war. It is worth warning that *Closeness* is more of a Greek tragedy than a mere love story, one where the young, Jewish Ila (a remarkable performance by Darya Zhovnar) is sacrificed as human ransom in exchange for the release of a brother kidnapped by a local band of criminals.

Working with her father in a car repair workshop in a marginalized neighbourhood in the city of Nalchik, Ila's masculine countenance hints at her tough personality. She is a woman made of a restrained ferocity that does not explode until she and her family are in grave danger, and her fragile relationship with her Muslim lover Zalim is under threat. She knows that her life is at the mercy of destructive whims, an unbridled thirst for blood that is most evident in a scene where drunk teenagers watch a video of captive Russian soldiers being slaughtered by Muslim extremists during the Chechen War.

The film's title, *Closeness*, as well as its narrow aspect ratio, both serve as a dramatic metaphor for the political turmoil and successive catastrophes the characters have to endure, with no means to escape the uncompromising brutality of it all. The protagonist loses her freedom because there is no price on hate. Cinematographer Artem Emelianov displays that glaring contempt in provocative close-ups, nervous camera movements, and pale, frosty strokes that—in their careful combination—reflect the haunting features of relentless defeat.

Ziad Khozai



Kantemir Balagov was born in July 1991 in Nalchik, Russia. In 2015, he completed his studies in film directing with Alexander Sokurov in Kabardino-Balkar State University. His first feature film, *Closeness*, won the FIPRESCI Prize at the Un Certain Regard section of the 70th Cannes Film Festival.



DIRECTOR
Brian Buckley

DABKA (INTO THE FIRE)

U.S.A. | 2017 | 117 min
English, with Arabic subtitles

When rookie writer and proud Canadian Jay Bahadur (Evan Peters) has a chance encounter with his journalist idol (Al Pacino), he decides to uproot his life in the name of research for his first book. Abandoning his comfortable life, he moves to Somalia to investigate a still-unfolding situation with pirates off the country's coast. It's 2008 and the cargo vessel MV Faina has just been hijacked.

PRODUCER
Claude Del Farra, Mino Jarjoura, Matt Lefebvre
PRODUCTION COMPANY
Hungry Man, BCDP Pictures
CINEMATOGRAPHY
Scott Henzixsen

Based on a true story, and adapted from a New York Times best-selling memoir, The True Story of Jay Bahadur, *Dabka* follows the young journalist's headlong dive into a country he has no business being in. A free agent without government support or a publishing deal, Jay bucks conventions to conduct a raw, on the ground investigation and uncovers the real people and politics behind the infamous pirate gangs of Somalia.

Director Bryan Buckley takes a cinematic look at Bahadur's ill-planned adventure as it becomes a tale of honour, resilience and friendship. *Dabka* is perhaps his attempt at revising Western perceptions.

EDITING
Jay Nelson
MUSIC
Andrew Feltenstein, John Naw

The film illustrates that journalists may be some of the most courageous individuals behind-enemy-lines. They often risk their lives and put themselves in harm's way to ensure the spread of information. It's the kind of journalism that Somalis would refer to as *Dabka*, which means: "Into the fire I've plunged."

SOUND DESIGN
Michael Bothe

Raman Chawla

SCREENPLAY
Bryan Buckley

CAST
Evan Peters, Al Pacino,
Melanie Griffith, Barkhad Abdi



Oscar-nominated director **Bryan Buckley** has directed over 50 Super Bowl commercials and is associated with many award-winning commercial campaigns. Buckley's work has been inducted into the Museum of Modern Art's permanent collection and he is the esteemed recipient of a DGA award, an Emmy award, and over 50 Cannes Lions. A 2010 Adweek Readers' Poll named Buckley the Commercial Director of the Decade, and he was also chosen as one of the 50 best Creative Minds in the last 25 years by Creativity Magazine. Buckley's directing career started in 1994 when he directed the Emmy Award winning *This is SportsCenter* campaign. *Dabka* is his first feature narrative.



DIRECTOR
Alain Gomis

FÉLICITÉ

France, Germany, Senegal, Belgium,
Lebanon | 2017 | 123 min
Lingala, with Arabic subtitles

Proud and independent, Félicité is a singer in a bar in the shanty towns of the Congo's capital Kinshasa. She is totally dedicated to her music and that is reflected in the amazing relation she has with her audience in spite of her daily suffering and the surrounding misery and violence. Her music and nightly performances are the very essence of her life until her son has a horrific accident. She struggles to raise the money needed for her son's treatment which takes her through the streets of the impoverished as well as the more affluent districts of the Congolese capital. She is confronted with all types of oppression and corruption until one of the bar's regular customers, a man named Tabu offers to help her and she reluctantly accepts. After his stay in hospital, Félicité's son has a hard time recovering. It is Tabu of all people, who manages to coax him out of his rough moments and helps him through convalescence. Félicité's sparsely furnished apartment, that is quite literally falling apart, becomes a heaven in a harsh country that holds no hope for most of its population. Félicité, her son and Tabu, an unlikely trio, find themselves thrown together to confront their difficult times and support one another.

PRODUCER
Arnaud Dommerc, Oumar Sall,
Alain Gomis

PRODUCTION COMPANY
Andolfi, Granit Films, Cinekap

SCREENPLAY
Alain Gomis, Delphine Zingg,
Olivier Loustau

CINEMATOGRAPHY
Céline Bozon

EDITING
Fabrice Rouaud, Alain Gomis

MUSIC
Kasai Allstars, Arvo Pärt
interpreted by the Symphonic
Orchestra of Kinshasa

SOUND
Benoît de Clerck

CAST
Vero Tshanda Beya, Papi
Mpaka, Gaetan Claudia, The
Kasai Allstars The Orchestre
Symphonique de Kinshasa

Ziad Khozai



Alain Gomis is a Franco-Guinea Bissawan-Senegalese director. He was born in 1972 in France, where he grew up. In 2001, his debut feature, *L'Afrique*, won the Silver Leopard at the Locarno Film Festival. His 2012 film *Tey*, starring Saul Williams, was screened in Competition at the Berlinale and won the Golden Stallion at Fespaco. A partner at Granit Films along with Nigerian director Newton Aduaka and French director Valérie Osouf, Gomis also works with producer Oumar Sall (Cinékap) on a training program for young filmmakers and technicians in Senegal (Up Court-métrages). *Félicité* is his fourth feature film and the winner of the Silver Bear, Grand Jury award -Berlinale 2017.



DIRECTOR
Angelina Jolie

U.S.A | 2017 | 135 min
Khmer

PRODUCER
Sarah Bowen, Angelina Jolie,
Brian Clopp, Rithy Panh, Ted
Sarandos

PRODUCTION COMPANY
Netflix

SCREENPLAY
Loung Ung, Angelina Jolie

CINEMATOGRAPHY
Anthony Dod Mantle

EDITING
Xavier Box, Patricia Rommel

MUSIC
Brandon Roberts, Robin
Foster

SOUND DESIGN
Ben Parker

CAST
Sareum Srey Moch, Phoeung
Kompheak, Sveng Socheata

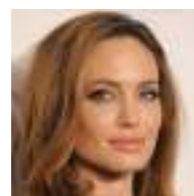
FIRST THEY KILLED MY FATHER: A DAUGHTER OF CAMBODIA REMEMBERS

The latest film by actress, director and producer Angelina Jolie is based on the memoir *First They Killed My Father: A Daughter of Cambodia Remembers* by Loung Ung, a Cambodian author and survivor of the Pol Pot regime, first released in 2000. The book, as does the film adapted from it, records her experiences during the violent rule of the Khmer Rouge.

Loung Ung was one of seven children of a high-ranking government official, who safely resided in Phnom Penh during her early childhood. Yet when Pol Pot's Khmer Rouge army stormed into the city in April 1975, Ung's family had to flee, hopping from one village to the next in an attempt to hide their former identity and any traces of their previous life of privilege. With devastating poignancy, the film follows Loung's courageous quest to become a child soldier and reunite with her family, after their eventual separation in search of survival.

Through the eyes of the young Loung, the film's portrayal of the notoriously brutal years of the Khmer Rouge is deeply touching, and Jolie is clear in her underlying assertion that the reason behind the chaos in Cambodia lies far beyond its borders, particularly in the United States, and cleverly avoids any white-saviour pitfalls expected in such a production.

First They Killed My Father is Jolie's fourth narrative feature as a director and it has been named Cambodia's foreign language entry to the Academy Awards.



Angelina Jolie was born in 1975 in Los Angeles, California. In her earliest years, Angelina began absorbing the acting craft from her actor parents, Jon Voigt, an Oscar-winner, and Marcheline Bertrand. Jolie's starring role as the video game heroine *Lara Craft* (2001) established her as a leading Hollywood actress. She continued her successful action-star career with *Mr & Mrs Smith* (2005), and received critical acclaim for her performances in the dramas *A Mighty Heart* (2007) and *Changeling* (2008), which earned her a nomination for an Academy award for best actress.



DIRECTOR
Sean Baker

United Kingdom | 2017 | 115 min
English, with Arabic subtitles

PRODUCER
Sean Baker, Chris Bergoch,
Andrew Duncan

PRODUCTION COMPANY
Freestyle Picture Company

SCREENPLAY
Sean Baker, Chris Bergoch

CINEMATOGRAPHY
Alexis Zabe

EDITING
Sean Baker

MUSIC
Mark Weber

CAST
Willem Dafoe, Brooklynn
Prince, Valeria Cotto, Bria
Vinaite

THE FLORIDA PROJECT

The latest from Sean Baker (*Tangerine*) is a sincere and touching, yet fundamentally unsentimental look at the lives of a mother and daughter living on the margins of American society in Orlando, Florida, aka the capital of DisneyWorld. The 22-year-old Halley (Bria Vinaite), struggles with adulthood and impulse control as her life in a downbeat \$35 a day motel room careens chaotically from one drama to another, while her six-year-old daughter, Moonee (Brooklynn Prince), takes every day as it comes, setting out each morning with her pals from the next motel to explore abandoned buildings, score free ice cream from random adults, and exuberantly prank the motel staff.

What is most endearing is that Moonee and her friends seem entirely untroubled by their disadvantaged situation. It is when life takes a further downward spiral, that Moonee's defiant, no-holds-barred love for her mother comes to the fore and leads to a decidedly non-Hollywood denouement.

Baker's immersive examination of lives lived in the shadow of a fantasy world holds no clichéd, feel-good lessons about love or families. Instead, it boldly takes us to a place where momentary joys, a mother's devotion, and a spirited girl called Moonee can find a home.

Nicole Guillemet



Sean Baker was born in Summit, New Jersey. He studied filmmaking at New York University's Tisch School of the Arts. He is a writer and director known for the features *Four Letter Words* (2000), the Spirit Award nominated *Take Out* (2004), *Prince of roadway* (2008), *Starlet* (2012), and the groundbreaking iPhone-shot transgender comedy *Tangerine* (2015). *The Florida Project* (2017) his latest film was most warmly received at its premiere at Director's Fortnight, Cannes.



DIRECTOR
Sergei Loznitsa

A GENTLE CREATURE
Krotkaya

France, Germany, Lithuania, Netherlands | 2017 | 143 min
Russian

What does an average citizen gain when he stubbornly faces his oppressors? Does he earn his dignity or reclaim his courage or reaffirm his faith? According to director Sergei Loznitsa and his young protagonist, personal triumph against injustice becomes a glorious assertion of noble values against tyranny and its atrocities. In *A Gentle Creature*, the helmer behind 2014's *Maidan* imbues Fyodor Dostoevsky's 1876 short story with a free, modernist spirit, alluding to totalitarian regimes of all kinds, in all their terrors and darkness, particularly Stalinism. Loznitsa's is the seventh adaptation of this story, the most famous being Robert Bresson's *A Gentle Woman* (1969). However, Loznitsa's version stands out for making the victim herself a force of silent protest; painful but provocative and dissenting all at once.

The young wife is more of a live corpse. Secretive and obedient, delicate and fragile. We never see a smile on her lips or an expression of joy across her face. When we first see her in the epic, stormy opening scene, we know that what is to follow is an intricate hell of cruelty. The letters and packages she sends to her imprisoned husband that come back unopened to her become a dramatic catalyst for a long, harsh journey where she meets a group of downtrodden characters, soldiers of a corrupt, terrifyingly draconian regime, and she witnesses a brutal series of violations, before she herself becomes a victim, an ideological metaphor of political abuse.

Ziad Khozai

PRODUCER
Marianne Slot
PRODUCTION COMPANY
Slot Machine
SCREENPLAY
Sergei Loznitsa
CINEMATOGRAPHY
Oleg Mutu
EDITING
Danielius Kokanauskis
SOUND DESIGN
Vladimir Golovnitsk
CAST
Vasilina Makovtseva,
Marina Kleshcheva,
Lia Akhedzhakova,
Valeriu Andriuta,
Boris Kamorzin,
Sergei Kolesov.



Sergei Loznitsa, born in 1964, Ukraine, grew up in Kiev, and graduated from Kiev Polytechnic in 1987 with a degree in Applied Mathematics. In 1997 Loznitsa graduated from the Russian State Institute of Cinematography (VGIK) in Moscow. He has since directed 16 documentaries that have won multiple awards in Karlovy Vary, Leipzig, Oberhausen, Krakow, Paris, Madrid, Toronto, and St. Petersburg, as well as the Russian National Film awards "Nika" and "Laurel". Loznitsa's feature debut *My Joy* (2010) was followed by *In the Fog* (2012), which won the FIPRESCI prize at the Cannes Festival. His feature-length documentary *Maidan* (2014), dedicated to the revolution in Ukraine, also premiered at the 2017 Cannes film festival.



DIRECTOR
Sophie Fiennes

GRACE JONES: BLOODLIGHT AND BAMI

Ireland, United Kingdom | 2017 | 115 min
English, French

Grace Jones: Bloodlight and Bami was filmed over ten years through which director Sophie Fiennes followed the Jamaican-born singer, model and actress Grace Jones, now a contemporary music icon, in an attempt to shed light on her personality away from conventional representations.

The film records Jones's daily life, away from the pronounced makeup and glittery outfits, on a quest to highlight her true identity. Bloodlight is Jamaican slang for the red light in recording studios, while Bami is a type of local Jamaican flatbread, making the title of the film an allusion to the two sides of the diva's life that the film tries to portray: her art and her personal life.

The film bucks the traditional tropes of rock documentaries, often based on interviews and archival footage. Here, Fiennes films Jones on several trips around the globe in a cinéma vérité approach, and also relies, in contrast, on a series of brilliant musical numbers orchestrated specifically for the film and dispersed through its 115-minute runtime, as well as some dazzling costumes specially designed for Jones to wear while being filmed.

In rare access to Jones's personal life, Fiennes follows her to her family home in Jamaica, and to Paris where she meets her former photographer and ex-lover Jean-Paul Goude. We also get a glimpse of Jones negotiating a contract, where we see even more of her notoriously fierce persona.

Bloodlight and Bami does not glorify its subject. Rather, it attempts to dissect her; frustrations and defeats before triumphs. It is an insightful exploration of the space between Jones's majestic onstage persona, and her inevitably mellow yet equally powerful offstage presence.

Amir Ramses

PRODUCER
Katie Holly, Sophie Fiennes,
Beverly Jones, Shani Hinton
PRODUCTION COMPANY
A Sligoville, Amoeba Film,
Blinder Films
CINEMATOGRAPHY
Remko Schnorr
EDITING
Sophie Fiennes
MUSIC
Grace Jones; Musical Director:
Ivor Guest



Sophie Fiennes was born in Suffolk, England, and studied at the Chelsea College of Art and Design. She worked as a location manager for director Peter Greenaway and later directed the feature documentaries *The Pervert's Guide to Cinema* (06), *Over Your Cities Grass Will Grow* (10), and *The Pervert's Guide to Ideology* (12), all of which screened at festivals. *Grace Jones: Bloodlight and Bami* (17) is her latest documentary.

FRONT ROW FILMED ENTERTAINMENT - MIDDLE EAST SALES & DISTRIBUTION
Mob +971 52 7999 865
Tel +971 4 286 56 44 (ext. 23)
jt@frontrowent.ae



DIRECTORS
Bonni Cohen, Jon Shenk

U.S.A. | 2017 | 98 min
English

PRODUCER
Richard Berge, Diane Weyermann, Jeff Skoll

PRODUCTION COMPANY
Participant Media

CINEMATOGRAPHY
Jon Shenk

EDITING
Don Bernier, Colin Nusbaum

MUSIC
Jeff Beal

SOUND
Gabriel Monts

CAST
Al Gore

AN INCONVENIENT SEQUEL: TRUTH TO POWER

Now a decade since *An Inconvenient Truth* brought climate change to the forefront of popular consciousness, giant hurricanes wreak destruction in the Caribbean and Texas in the U.S., while epic monsoon rains in India kill thousands and drive millions from their homes. This is the setting for the release of *An Inconvenient Sequel: Truth to Power*, a new documentary directed by Bonni Cohen and Jon Shenk (*Audrie & Daisy*). No remake of the 2006 Davis Guggenheim's Oscar-winning documentary, *Inconvenient Sequel* makes the case that climate change denial is an increasingly hard sell with the continuing rise in extreme weather.

Now gray-haired and at times sounding angrier in his speeches, Mr. Gore, in *An Inconvenient Sequel*, takes on the air of a Shakespearean figure, a man long cast out of power by what he casually refers to as "the Supreme Court decision" (meaning Bush v. Gore) but still making the same arguments that have been hallmarks of his career. "The dots are seldom connected in the media," he says at one point, but events like these are symptoms of global warming.

While the U.S., withdrawal from the Paris accords make the future less certain, the film notes positive developments from the large -- the 2015 launch of the Deep Space Climate Observatory satellite -- to the small, e.g., his visit to the Republican mayor of a city in Texas that has decided that renewable energy does make market sense.

Nicole Guillemet



Bonni Cohen has produced and directed award-winning films including *The Island President*, winner of the 2011 TIFF People's Choice Documentary Award. She produced and directed *The Rape of Europa*, earning PGA and WGA award nominations. Bonni also co-directed *Audrie & Daisy*, which premiered at the 2016 Sundance Film Festival.

Jon Shenk has directed and photographed many award-winning films, including *The Island President*, winner of the 2011 TIFF People's Choice Documentary Award, and *Lost Boys of Sudan*, winner of a 2004 Film Independent Spirit Award. He co-directed and photographed *Audrie & Daisy* (2016 Sundance Film Festival). Shenk was DP for the Academy Award-winning *Smile Pinki*, and he won an Emmy for *Blame Somebody Else*.



DIRECTORS
Hugh Welchman, Dorota Kobiela

United Kingdom, Poland | 2017 | 95 min
English with Arabic subtitles

PRODUCER
Hugh Welchman, Sean Bobbitt, Ivan Mactaggart

SCREENPLAY
Dorota Kobiela, Hugh Welchman

CINEMATOGRAPHY
Tristan Oliver, Lukasz Zal

EDITING
Justyna Wierszynska, Dorota Kobiela

CAST
Douglas Booth, Robert Gulaczyk, Eleanor Tomlinson, Jerome Flynn, Saoirse Ronan, Chris O'Dowd,

LOVING VINCENT

Vincent van Gogh is the world's most famous painter. His *Starry Night*, *Café Terrace at Night*, *Sunflowers*, *Wheatfield with Crows* and indeed his own face in his many self-portraits are among the most recognized images in our world.

Vincent is not only famous for his paintings, but also for his tortured life, notably for cutting off his ear and shooting himself while painting at his easel; painting to the bitter end of his unhappy misunderstood life. He is the world's totemic 'tortured artist'. *Loving Vincent* explores Vincent's life and work by bringing to life some of Vincent van Gogh's most inspirational paintings to tell his story. The film tried to shed light on the circumstances of his death, through the stories of those who crossed his path.

Every one of the 65,000 frames of the film are hand-painted by 115 professional oil-painters who travelled from all across Europe to the *Loving Vincent* studios to take part in this unique production. Partially funded through a Kickstarter campaign and was first shot as a live action film with the actors, before each frame was hand-painted over.

Raman Chawla



Dorota Kobiela, graduated from the Academy of Fine Arts in Warsaw. She has directed one live action short film, *The Hart in Hand* (2006) and five animated shorts - *The Letter* (2004), *Love me* (2004), *Mr. Bear* (2005), *Chopin's Drawings* (2011) and *Little Postman* (2011). *Loving Vincent* is her feature film debut.

Hugh Welchman graduated with a degree from Oxford University in Politics, Philosophy & Economics and a vague notion of wanting to make films. He began his career as producer of short films for Monty Python, and then set up BreakThru Films. In 2008 Welchman was awarded an Oscar for BreakThru's first major production, *Peter and the Wolf*. The film also picked up several other top prizes.



DIRECTOR
John Carroll Lynch

U.S.A. | 2017 | 88 min
English, with Arabic subtitles

PRODUCER
Greg Gilreath, Adam Hendricks, John Lang, Danielle Renfrew Behrens, Ira Steven Behr, Richa

SCREENPLAY
Logan Sparks, Drago Sumonja

CINEMATOGRAPHY
Tim Suhrstedt

EDITING
Robert Gajic

MUSIC
Elvis Kuehn

SOUND DESIGN
Michael Baird

CAST
Harry Dean Stanton, David Lynch, Ron Livingston, Ed Begley Jr., Tom Skerritt, Beth Grant, Jame

LUCKY

There are two kinds of people who can embrace death as just another step in life's journey: Those who believe in an afterlife, and those who leave behind someone they love; a family, a lover, or a friend who they know will be affected by their absence. Yet for someone who has neither, the concept of death becomes more complex, and a lot scarier.

Lucky (Harry Dean Stanton in a final performance worthy of his stature) is a 90-year-old atheist. He is lonely despite constantly claiming he isn't, and is in good physical condition despite his old age and his insistence to smoke one pack of cigarettes a day. He realizes that sooner rather than later, his body is bound to collapse, yet nothing foreshadows this end except for minor glitches suffered by men nearly half a century younger than he is. As a result, all the usual advice given to the elderly means nothing to Lucky, and he knows that just like nobody's death affects him, his death in turn won't make a difference.

Lucky's life has therefore become an existential dilemma, likely to persist until death comes for him. In Logan Sparks's and Drago Sumonja's screenplay, this dilemma is portrayed in a series of brief encounters and conversations, which John Carroll Lynch, in his directorial debut, turns into moments charged with subtle yet intricate drama. One cannot truly grasp the momentum of these moments unless they understand Lucky's position and share his search for enlightenment; a quest that might seem pointless for someone in their middle age, yet holds layers of meaning for a man who was a teenager during the Second World War.

Ahmed Shawky



As an actor, **John Carroll Lynch**'s work spans a wide range of roles, from lawyers to psychos; from actions movies to intimate indies. He has been directed by, among others, Clint Eastwood, Martin Scorsese, David Fincher, Susanne Bier, John Hancock, Karyn Kusama, Miguel Arteta, Pablo Larrain, John Woo, and Albert Brooks. *Lucky* is his directorial debut.



DIRECTOR
Peter Landesman

U.S.A. | 2017 | 100 min
English

PRODUCER
Ridley Scott, Giannina Scott, Marc Butan, Anthony Katagas, Jay Roach

PRODUCTION COMPANY
Manadalay, Endurance Media

SCREENPLAY
Peter Landesman

CINEMATOGRAPHY
Adam Kimmel

EDITING
Tariq Anwar

MUSIC
Daniel Pemperton

CAST
Liam Neeson, Diane Lane, Marton Csokas, Ike Barinholtz, Tony Goldwyn, Bruce Greenwood, Michael C. Hall, Brian d'Arcy, Josh Lucas, Eddie Marsan, Wendi Mc Lendon-Covey

MARK FELT: THE MAN WHO BROUGHT DOWN THE WHITE HOUSE

Mark Felt: The Man Who Brought Down the White House is a biographical spy thriller film directed and written by Peter Landesman, based on a biography written by Mark Felt and John O'Connor in 2006, "A G-Man's Life: The FBI, Being Deep Throat". The film follows the last few years of Mark Felt (1913-2008) in the FBI when he became an anonymous source «Deep Throat» for the newspapers about Watergate scandal that led to the resignation of President Richard Nixon 1974.

Liam Neeson, as Mark Felt, represents the charismatic character of Felt who was described as "the guardian of the American dream"; A man who worked for 30 years in the Federal Bureau of Investigation FBI, and who is loyal to the traditions of his institution even if it led him to unusual sacrifices. When the new director of the FBI asked Felt for support, his only answer was "As long as you put the FBI first, you can count on me".

Mark Felt: The Man Who Brought Down the White House was premiered as part of the Special Presentations section at the 2017 Toronto International Film Festival on September, 2017. It is the third feature film for by Peter Landesman after *Parkland* 2013 and *Concussion* 2015; Both are biographical films written by Landsman.

Nahed Nasr



Peter Landesman began his filmmaking and TV career after starting as an award-winning painter and novelist, and investigative journalist and war correspondent for *The New York Times Magazine*, *Atlantic Monthly*, *New Yorker* and others. He has written and directed the films, *Parkland* (2013), about the immediate aftermath in Dallas of the JFK assassination, starring Paul Giamatti, Marcia Gay Hardon, Zac Efron, and Billy Bob Thornton; and *Concussion* (2015), starring Will Smith, Albert Brooks, Gugu Mbatha-Raw, and Alec Baldwin, about whistleblower Dr. Bennet Omalu, who discovered the deadly disease caused by playing football.



DIRECTOR
Julian Rosefeldt

MANIFESTO

Germany | 2017 | 95 min
English, with Arabic subtitles

PRODUCER
Julian Rosefeldt
SCREENPLAY
Julian Rosefeldt
CINEMATOGRAPHY
Christoph Krauss
EDITING
Bobby Good
MUSIC
Nils Frahm, Ben Lukas Boysen
SOUND
David Hilgers
CAST
Cate Blanchett.

A unique experiment that combines film and philosophy, German director Julian Rosefeldt's significant directorial debut stands out both formally and thematically. Before making the film, Rosefeldt had presented *Manifesto* onstage for two consecutive years, which initially drove producers to adopt the project. The beauty of this work relies heavily on the unparalleled acting finesse of Academy Award winner Cate Blanchett, who, with searing skill, portrays 13 wildly different characters, often becoming unrecognizable. With this film, Blanchett doesn't only prove her range as an actress, but also her intellectual capacity and passion for cinema, which allowed her to embrace a film like this one, its fate in the market pre-sealed. "Nothing is original." One of the thrilling revelations in Rosefeldt's film, spoken by Blanchett from a text by Jim Jarmusch. This is only one of the many manifestos presented across the film's vignettes, from Karl Marx to André Breton to Dogme 95, all shot in disconnected settings that seemingly have nothing to do with the words being spoken. Blanchett jumps from inhabiting the character of a homeless man to a school teacher to a factory worker to a dance instructor with incredible ease. Ultimately, *Manifesto* abandons all traditional narrative structures, exploring instead the very nature of artistic expression, and the virtue of telling stories at all. This is indeed an impressive work, not only for Blanchett's stunning performance, but also the profound and cleverly selected texts being read, as well as the seamless movement of the camera across multiple locations, not to mention the brilliant makeup that transforms Blanchett in every segment. Yet the film doesn't even stop here; it transcends its strong points to offer a lasting testament on art, interspersed with valuable philosophical insights on humanity as a whole.

Intishal Al Timimi



Julian Rosefeldt is a German film director and video artist who lives and works in Berlin. Since 2001, he has held a professorship for Time-based Media at the Academy of Fine Arts in Munich. Exhibited extensively in museums and festivals worldwide, his work is included in renowned collections such as Neue Nationalgalerie Berlin, the Australian Centre for the Moving Image Melbourne and the Museum of Modern Art New York.



DIRECTOR
Michel Hazanavicius

REDOUBTABLE

Redoubtable

France | 2017 | 107 min
French, Italian

PRODUCER
Michel Hazanavicius, Florence Gastaud, Riad Sattouf
PRODUCTION COMPANY
Les Compagnons du Cinema
SCREENPLAY
Michel Hazanavicius
CINEMATOGRAPHY
Guillaume Schiffman
EDITING
Anne-Sophie Bion
MUSIC
Jean Minondo
CAST
Louis Garrel, Stacy Martin, Bérénice Bejo, Micha Lescot, Grégory Gadebois, Felix Kysyl.

Michel Hazanavicius biopic of Jean-Luc Godard is based on Anne Wiazemsky's autobiography «A Year Later». Wiazemsky was 17 years old when she acted in Godard's film *La Chinoise* in 1967 and got married to him a couple years later when he was thirty six years old and she was nineteen. The film takes a close look at how Godard's jumbled Maoist politics affected both his marriage and career; the marriage disintegrated and his popularity dwindled. Godard is ever so present throughout the film. He is there as an arrogant talented artist, lover and husband. He is rebellious and ridiculous. He is depicted in a caricature manner that is neither serious nor somber but definitely admirable. His cinematic adventurous nouvelle vague techniques are part and parcel of *Redoubtable* and it is as though they offer critique of his prominence in the 60s. Hazanavicius's film on the octogenarian iconic filmmaker is both humorous and skeptical. It is critical of Godard's mixed political views and of his contempt for his viewers when his film was not well received yet it pays tribute to his influence and presence in cinema. It is a delightfully surprising film on a subject that is so familiar to cinephiles.

Hauvick Habashian



Michel Hazanavicius was born to parents of Lithuanian origins in Paris, where he studied at the École Nationale Supérieure d'arts de Paris-Cergy. He began his career as a commercials and television director. He made his debut with *Mes Amis* (1999). His second film *OSS 117: Cairo, Nest of Spies* (2006) was so successful that it merited a sequel *OSS 117: Lost in Rio* (2009). Hazanavicius came to the attention of international audiences with the release of an almost wordless black and white film, *The Artist* (2011). The film was universally acclaimed and garnered many major nominations and awards including two Oscars and 2 BAFTAs.



DIRECTOR
Wim Wenders

SUBMERGENCE

Germany, France, Spain | 2017 | 112 min
English

PRODUCER
Cameron Lamb
SCREENPLAY
Erin Dignam
CINEMATOGRAPHY
Benoit Debie
EDITING
Toni Froschhammer
MUSIC
Fernando Velázquez
SOUND
Florian Holzner
CAST
James McAvoy, Alicia Vikander, Alexander Siddig, Celyn Jones, Reda Kateb, Mohamed Hakeem

Journeys and alienation are among the favourite themes of German director Wim Wenders, who has become a household name when it comes to road trip films, such as his classics *Paris, Texas* (1984) and *Lisbon Story* (1994). Yet the journey in Wenders's work transcends physical trips, often extending to deal with existential dimensions, which is the case in *Submergence*. The camera of DP Benoît Debie (*Enter the Void*, 2009) moves from Normandie in Northern France to the deserts of Somalia to the depths of the ocean in another of Wenders wanderings between cities and his characters' inner lives.

Based on the novel by former war reporter J. M. Ledgard, *Submergence* starts with a violent romance between James, an MI6 agent posing as a water engineer, and Danielle, a bio-mathematician. Both lovers are submerged in their passionate union without much thought to a future bound to tear them apart.

James work takes him to an African country where he is held captive by Al-Qaeda, while Danielle's takes her to the bottom of the ocean in a giant submarine. Each of them is held in the grip of isolation; forced in James case, voluntary in Danielle's. The film then travels beyond the love story to explore the existential state each of them experiences within their respective confinements.

Amir Ramses



Born in Düsseldorf in 1945, **Wim Wenders** studied physics before switching to philosophy. He moved to Paris in 1965 with the intention of becoming an artist, but fell in love with cinema instead. In 1967, he returned to Germany, where he made his first feature film, *Summer in the City*, in 1971. Later on, he began to garner wide international success for films such as *Alice in the Cities* (1974) and *Paris, Texas* (1984), which won the Palme d'Or at the Cannes Film Festival. He was nominated twice for an Oscar, for *Buena Vista Social Club* (1999) and *Pina* (2011).



DIRECTORS
David Alonso, Enrique Gato Borregán

TADEO JONES 2

Spain | 2017 | 127 min
English, Spanish

PRODUCER
Gabriel Arias-Salgado, Álvaro Augustin, Jordi Gasull
PRODUCER COMPANY
4 Cats Pictures
SCREENPLAY
Jordi Gasull, Neil Landau, Javier López Barreira, Paco Sáez
EDITING
Alexander Adams
MUSIC
Marti Albert
SOUND
Oriol Terragó

Tad the Lost Explorer (Las aventuras de Tadeo Jones) released in 2013 marked a milestone in Spain's animation industry. Chicago bricklayer Tad, an amateur adventurer-archeologist and kind of clumsy Indiana Jones became a social phenomenon in Spain. Directed by Enrique Gato (who shares the directing credits for *Tadeo Jones 2* with David Alonso) it won three Spanish Academy Goyas – best animated feature, new director and, notably, original screenplay. The film grossed about \$50 million worldwide, half outside Spain and earned to its creators a Paramount Pictures worldwide distribution deal for their next two films: *Capture the Flag (Atrapa la Bandera, 2015)* and *Tadeo Jones 2 (Tadeo Jones 2: El secreto del rey Midas, 2017)*.

Tad's fans were not let down when *Tadeo Jones 2 (Tadeo Jones 2: El secreto del rey Midas)* had its world premiere last June at Annecy, the most important festival devoted to animated films. Tad is still in love with two things in his life: archeology and the beautiful, now worldwide famous, archeologist Sara Lavroff. Sara during her researches found one of the three medallions of King Midas' necklace. The legend goes that the complete jewel will grant to the owner the same power the king had to transform everything in gold. Obviously greedy villains are lurking in the dark and the worst of them all, Jack Rackham, kidnaps Sara. Tad immediately pursues her kidnapper to Spain and the deserts of Turkey, accompanied by his dog, a mute parrot and an irrepressible mummy.

"The biggest treasure you can find is true love" says co-screenwriter and producer, Jordi Gasull "love is the center of the movie and the main narrative and the subplots are rooted in this idea". If the first adventure of Tad was meant to reach the youngest audience, *Tadeo Jones 2* shot in gorgeous 3D, will definitely be a great ride for people of all ages.

Teresa Cavina



David Alonso studied animation at ECAM where he co-directed a short film nominated for Goya Awards *Atención al Cliente*. Since 2008 he has been working as a previsualisation expert and layout artist for cinema and video games.
Enrique Gato Borregán (born 26 April 1977 in Valladolid, Castile and León) is a Spanish filmmaker and 3D/2D animation designer known as the creator of *Tadeo Jones*, who is a character of the most successful European animated movie.



DIRECTOR
Ruben Östlund

THE SQUARE

Sweden, Germany, France, Denmark | 2017 | 142 min
Danish, English, Swedish

PRODUCER
Erik Hemmendorff, Philippe Bober

PRODUCTION COMPANY
Platform Produktion, Essential Film, Parisienne de Production, Coproduction Office Aps, Film I Vast, Sveriges Television, Imperative Entertainment, Arte France Cinema, ZDF Arte

SCREENPLAY
Ruben Östlund

CINEMATOGRAPHY
Fredrik Wenzel

EDITING
Ruben Östlund, Jacob Secher Schulsinger

MUSIC
Jason Rudels

SOUND DESIGN
Andreas Franck

CAST
Claes Bang, Elisabeth Moss, Dominic West, Terry Notary, Christopher Laessø, Marina Schiptjenko

What is "The Square"? It is an alternative space against chaos, recklessness and social segregation. It is, according to Östlund's artist's statement for his 2015 installation with Kalle Boman, which the film is loosely based on, "a sanctuary of trust and caring. Within it we all share equal rights and obligations." Subsequently, The Square, whatever and wherever it is (a yard, a hall, a room, a shopping complex, a park, a tram car, etc.), becomes a space for reckoning, where trust and social viability—values explored in Östlund's previous films *Play* (2011) and *Force Majeure* (2014)—are questioned and tested.

The director of the contemporary art gallery becomes a European prophet but he is defeated within the confines of his "Square" when his phone is stolen and he suspects a young immigrant. The justified motivations in this case do not follow the reasonable path (police, law, trial), but rather fall directly into a pit of hostility, racism, and inhumanity. The pillars of «The Square» can no longer protect public codes of conduct which we later see collapse in one of the film's most impressive scenes, when a theatre actor in a gorilla costume crashes a formal party, breaking the fragile, contrived, class-specific social order of a group that considers itself beyond threat.

Structurally, The Square, which won the coveted Palme d'Or at the 70th Cannes Film Festival, is a collection of sketched installations, biting in their sarcasm, and shocking in the audacity of their ideological rage.

Ziad Khozai



Ruben Östlund is an artist and filmmaker born in 1974. His debut feature *The Guitar Mongoloid* (2004) won the FIPRESCI Prize at the 2005 Moscow International Film Festival. His second feature, *Involuntary*, was screened at the Un Certain Regard section of the 2008 Cannes Film Festival, before he won the Golden Bear at the Berlinale for his short film *Incident by a Bank* in 2009. His 2011 film *Play* was successively screened at the Cannes Film Festival, the Venice Film Festival and the Toronto International Film Festival, while his fourth feature *Force Majeure* (2014) won the Un Certain Regard Jury Prize in Cannes, before winning 16 other international awards, in addition to a Golden Globe nomination.



DIRECTOR
Jan Zabeil

THREE PEAKS

Italy, Germany | 2017 | 94 min
English and German

PRODUCER
Benny Drechsel, Andreas Pichler, Philipp Moravetz

PRODUCTION COMPANY
Rohfilm Productions, Echo Film

SCREENPLAY
Jan Zabeil

CINEMATOGRAPHY
Axel Schnepapat

EDITING
Florian Miosge

MUSIC
Magnus Pflüger

SOUND DESIGN
Uwe Bossenz, Moritz Hoffmeister

CAST
Alexander Fehling, Bérénice Bejo, Arian Montgomery.

There are three sets of anxiety in Jan Zabeil's *Three Peaks* a woman is seeking a warmer life with a man who, in turn, tries to build an affectionate relationship with her son, while the son, in childish selfishness, doesn't want his mother to move away from him in what he thinks is a "sensual theft," although she makes it clear that "he doesn't have two fathers, but one." This is how the boy, Tristan (Arian Montgomery), will explain to his foe standing at the foot of the three majestic peaks that they look "like a father, mother and child."

What happens next should not be told but viewed on the screen, as Zabeil deliberately makes his trio appear like characters from an old Greek tragedy, heading towards a fatefu, inevitable end. This makes the wild and savage nature of the mountains around them seem like a womb, unwilling to give up the beings she holds within. What can they do, then? According to Zabeil, they can only fulfill the promise, which the boy insists on in his repeated request to the young Aaron (Alexander Feeling) to "leave my mother alone."

On the other side of the tragedy, the mother (Bérénice Bejo) becomes more like a Penelope, waiting for that thread to vibrate between her fingers so she would rush to meet her two darlings, declaring a pledge to her son: "Here I am, next to you," forcing dark thoughts away and protecting her family from disintegration.

Three Peaks, with its unlimitedly humane cinematic sensibilities, benefits from the skill of cinematographer Axel Schnepapat, who fills each character's chapter with visual metaphors. The mother is always present in the middle of the frame, while the man is isolated in most of his scenes. As for the boy, the whiteness and fog that constantly envelop him mark the forgiveness that is late to arrive; protection from calamity that is sure to come.

Ziad Khozai



Jan Zabeil is a director and screenwriter born in 1981 in Berlin, Germany. Zabeil studied at the University of Film and Television in Potsdam-Babelsberg. His short films *L.H.O.* (2007) and *What Would the Drop Know about That?* (2008) won several awards from a number of international film festivals. His debut feature *The River Used To Be a Man* premiered in the 2011 Toronto International Film Festival, and won the Best New Director at the San Sebastián International Film Festival and Best Cinematography from the German Critics Association, among other awards. *Three Peaks* premiered at the 2017 Locarno Film Festival, winning the Variety Piazza Grande award.



A subsidiary of



إعلام المصريين
Egyptian Media



SPECIAL PRESENTATION

CAIRO STATION
Youssef Chahine
Egypt

EL HAIMOUNE
Nacer Khemir
Tunisia, France

THE PUTIN INTERVIEWS
Oliver Stone
U.S.A.

SNOWDEN
Oliver Stone
U.S.A., Germany



DIRECTOR
Youssef Chahine

Egypt | 1958 | 80 min
Arabic

PRODUCER
Gabriel Talhami
PRODUCTION COMPANY
Gabriel Talhami Films

SCREENPLAY
Abdel Hay Adib, Youssef Chahine

CINEMATOGRAPHY
Alevise Orfanelli

EDITING
Kamal Abu El Ela

MUSIC
Fouad Al-Zahri

CAST
Farid Shawki, HEND ROSTOM,
Youssef Chahine, Abdel Aziz Khalil, Naima Wasfy, Said Khalil, Abdel Ghani Nagdi

CAIRO STATION

Bab El Hadid

There is no Egyptian or Arab film poll without *Cairo Station* somewhere among its top five titles, if it isn't at the very top.

The film begins with the deep voice of Madbouli (Hassan al-Baroudi), who sells newspapers at the railway station, introducing us to the place itself, back then referred to by everyone who came to it from different governorates around the country as Bab al-Hadid, or "The Iron Gate." The film also ends with a Madbouli monologue, signifying that life at the station continues to flow, unperturbed.

Director Youssef Chahine's eye captures everything inside Cairo Station; from the pain of a love aborted to the light-hearted singing of carefree boys and uptight Salafis who view music as a "sin." It is all there in Chahine's masterpiece, scripted in a tightly crafted screenplay by Abdel Hai Adib and brought to life in seamless lines of dialogue by Mohamed Abu Youssef.

Qinawi (a marvelous performance by Chahine himself), who helps Madbouli sell newspapers, has a limping walk but a quick mind. He cuts out pictures of beautiful women from the magazines he sells and hangs them on his bedroom wall. Poor and sexually frustrated, he is in love with Hannouma (Hind Rostom), who sells cold drinks on the platforms of the station and is herself in love with Abo Seriea (Farid Shawqi), a porter struggling to found a union for workers at the station to protect their rights.

The memorable score by Fouad al-Zahry reimagines the famous Etmakhtary Ya Hilwa Ya Zeina (Strut, You Sweet, Beautiful Girl) theme, a traditional Egyptian wedding song, to add extra poignancy to Qinawi's anguish when he realizes his beloved is about to marry Abu Srie.

Exceedingly sharp and honest in its portrayal of its characters, *Cairo Station* is a landmark of Arab and Egyptian cinema.

Tarek El-Shinnawi



Youssef Chahine, Egypt's most internationally acclaimed film director, (1926 - 2008) studied theater in Pasadena Playhouse California. He directed his first Feature *Papa Amin* in 1950. His autobiographical film *Alexandria why* won the silver bear in 1979 at the Berlinale. His politically engaged films such as *The Sparrow*, *Return of the Prodigal Son* and his four autobiographical films received a wide Arab and international appreciation. Many of his films were presented at Berlinale, Venice film festival and Cannes in 1997, where he received a special Palme d'or for his life achievement in the festival's 50th anniversary, the same year in which his film *The Destiny* was selected for Cannes official competition.



DIRECTOR
Nacer Khemir

Tunisia, France | 1984 | 95 min
Arabic

PRODUCER
Robert Narbonne, Arno Heins,
Abdelatif Ben Ammar, Hassen Daldoul

PRODUCTION COMPANY
Latif Productions, Satpec,
France Media

SCREENPLAY
Nacer Khemir

CINEMATOGRAPHY
Georges Barsky

EDITING
Moufida Tlatli

MUSIC
Fethi Zgonda

CAST
Nacer Khemir, Hedi Daoud,
Sonia Icthi, Hasaan Khalsi,
Noureddine Kasbaoui,
Soufiane Makni, Jamila Ourabi, Mohsen Zazaa

EL HAIMOUNE

A young teacher is sent to a new job at a village school in the middle of nowhere in the Tunisian desert. What happens after he arrives is a blend of myth and reality. He falls in love and allows himself to be carried away by the world of sand and the songs of the wanderers of the desert who spring from the sand and fade into the sand.

Released in 1984, *El-Haimoune (Wanderers of the Desert)* is the first in a trilogy of movies by director Nacer Khemir set in the expanse of the Tunisian desert. It garnered international acclaim and was awarded the Grand Prix at the Festival des Trois Continents. The second and the third parts of the trilogy are *Le Collier Perdu de la Colombe* (1991) and *Bab'Aziz: The Prince Who Contemplated His Soul* (2005). In the three films of this trilogy, the desert is a character in itself.

Speaking about his work, the director quotes a beautiful Tuareg proverb that says: "There are lands that are full of water for the well-being of the body, and lands that are full of sand for the well-being of the soul."

Raman Chawla



Nacer Khemir, born in Tunisia in 1948, is a director, storyteller, writer and illustrator. In 1966, he received a grant from UNESCO to study film in Paris. A lover and connoisseur of classical Arab culture, in 1972 he paid a visit to the Medina of Tunis to meet its storytellers and collect accounts of their lives. This experience was to influence all of his subsequent work. Khemir showed his works as a painter, sculptor and calligrapher at the Centre Georges Pompidou in 1980 and the Montreuil Children's Book Fair. In 1982 and 1988 he staged productions at the Théâtre National de Chaillot of the One Thousand and One Nights, which had fascinated him since childhood.



DIRECTOR
Oliver Stone

THE PUTIN INTERVIEWS

U.S.A. | 2017 | 4x58 min
English, Russian, with Arabic subtitles

PRODUCER

Oliver Stone

SCREENPLAY

Oliver Stone

CINEMATOGRAPHY

Anthony Dodle Mantle,
Rodrigo Prieto

EDITING

Alex Marquez

MUSIC

Jeff Biel

SOUND

Milos Zivkovic

CAST

Oliver Stone, Putin

In a shocking announcement, Academy Award winning American director Oliver Stone revealed that Russian authorities had granted him access to speak to Vladimir Putin, who he later met for the longest interview the Russian president had ever given, conducted over two years in 12 separate sessions. The director of *Platoon* (1986) pours serious effort into the 4-hour documentary, where he attempts to uncover the personality of a reserved politician, dissecting the elements of his political shrewdness, currently in control of the stockpile of nuclear weapons owned by the world's second largest power.

There is no preset topic of conversation. In the meetings between the two men, the sharp filmmaker is on the lookout for a slip of the tongue by the Tsar of the Kremlin, while the national leader cunningly maneuvers around the questions, betraying a deep knowledge of the political game of words. Viewers are in for an entertaining ride, as the life of the mysterious man who had long been hidden behind a KGB mask before holding Russia's highest post, working to restore the country's former stature, is slowly unveiled to them.

This unusual documentary series offers an in-depth look into Putin's personal and professional life, from his childhood in the throes of Communism, to the steps of his rise to power, and his relationship with four different American presidents. It also tackles accusations of Russia's interference in the most recent American presidential election, as well as the country's embroilment in conflicts in Syria and Ukraine, among other places. *The Putin Interviews* is the latest installment in Stone's portrayals of highly influential world leaders such as Yasser Arafat, Fidel Castro and Hugo Chávez.

Ziad Khozai



Born in New York in 1946. Many of **Oliver Stone**, works, including his trilogy on *the American Presidency: JFK* (1991), *Nixon* (1995), and *W.* (2008), were considerably controversial at the time of their release. In 1976, he volunteered to fight in the Vietnam war, which drastically affected his perception of war, and drove him to make some of his most important films, including *Platoon* (1986), *Born on the Fourth of July* (1989) and *Heaven & Earth* (1993). He also uncovered atrocities committed by the CIA in films like *Salvador* (1986) and *Snowden* (2016). Stone is the winner of three Academy Awards, including Best Director.



DIRECTOR
Oliver Stone

SNOWDEN

U.S.A., Germany | 2016 | 134 min
English

PRODUCER

Moritz Borman, Eric Kopeloff,
Phillip Schulz-Deyle, Fernando
Sulchin

SCREENPLAY

Kieran Fitzgerald, Oliver Stone

CINEMATOGRAPHY

Anthony Dod Mantle

EDITING

Alex Marquez, Lee Percy

MUSIC

Craig Armstrong, Adam Peters

CAST

Joseph Gordon-Levitt,
Shailene Woodley, Melissa
Leo, Zachary Quinto, Tom
Wilkinson, Rhys Ifans, Nicolas
Cage, Ben Schnetzer, Timothy
Olyphant

What drives a prominent director like Oliver Stone to bring the story of programmer and information analyst Edward Snowden back to the screen after it had been thoroughly recorded by other directors, including Laura Poitras in her Oscar-winning documentary *Citizenfour*? Definitely his constant passion for controversial, influential characters, such as JFK, George W. Bush, Richard Nixon, Fidel Castro, and Vladimir Putin, all of whom he'd made films about before.

The story of Snowden's shocking leaks and his flight from the United States may have been widely documented, yet none of its previous screen renditions exposed us to the normal young man whose strong national sentiment drove him to work with the United States' scariest, most secretive agencies. Stone, meanwhile, shows us a Snowden of flesh and blood, who, despite his indisputable genius, is often impulsive and naïf. It is in fact his rashness that leads him into the labyrinthine institution that is the CIA, only for him to discover a bottomless well of politician-protected lies.

Stone delves into an emotionally vulnerable side of Snowden (Joseph Gordon-Levitt) that we have not witnessed in documentaries dealing with the former CIA employee's life. With adequate sensitivity, he portrays the life of a man who risks everything for a truth that had long been kept hidden, well-guarded by political and intelligence agencies who were genuinely shocked the day their global surveillance techniques were uncovered. In *Snowden*, Stone ultimately questions the meaning of "patriotism." Would a person who bravely speaks the truth and calls out violations, still be considered a patriot if his actions cross his country's most powerful institutions?

Kais Kasim



Born in New York in 1946. Many of **Oliver Stone**, works, including his trilogy on *the American Presidency: JFK* (1991), *Nixon* (1995), and *W.* (2008), were considerably controversial at the time of their release. In 1976, he volunteered to fight in the Vietnam War, which drastically affected his perception of war, and drove him to make some of his most important films, including *Platoon* (1986), *Born on the Fourth of July* (1989) and *Heaven & Earth* (1993). He also uncovered atrocities committed by the CIA in films like *Salvador* (1986) and *Snowden* (2016). Stone is the winner of three Academy Awards, including Best Director.

WWT

ENTERTAINMENT



SUMMER
WHEN YOU
CHOOSE TO

HURGHADA RED SEA RIVIERA



THISISEGYPT.COM
WHERE IT ALL BEGINS

CINEGOUNA

platform

Saturday 23	Sunday 24	Monday 25	Tuesday 26	Wednesday 27	Thursday 28	Friday 29
10:30 AM Masterclass by Andrea Iervolino on Production	10:30 AM Panel: Evolving Screens: The State of Film Distribution and Exhibition		10:30 AM Masterclass by Ossama Fawzy & Mahmoud Hemida on Creative Collaboration	10:30 AM Masterclass by Jeff Stockwell & Richard Tanne on Screenwriting	10:30 AM Panel: Refugee Crisis: Social Impact Through Film	
Coffee Break	Coffee Break	Coffee Break	Coffee Break	Coffee Break	Coffee Break	Coffee Break
12:00 PM Panel: Financing Your Film: Funders in Conversation	12:00 PM Tayarah's Short Film Workshop	12:30 PM Panel: State of the Environment: Social Impact through Film	12:30 PM Panel: Production Stories: Arab Producers in Conversation		12:00 PM Panel: Arab Cinema in the World: Tracing the Festival Circuit	12:30 PM Masterclass by Forest Whitaker Acting: The art of the craft
					3:30 PM Springboard Awards Ceremony for Projects in Development	

MASTERCLASS

FILM PRODUCTION: SURVIVAL TO SUCCESS

Masterclass by Andrea Iervolino, Moderated by Nick Vivarelli
Saturday, 23rd of September, 10:30am

Awarded as Best Producer at 71 Venice Film Festival, together with Al Pacino and Barry Levinson, Andrea Iervolino was named filmmaker of the year for his roles as producer of *In Dubious Battle* at Capri Hollywood Film Festival 2016. In 2015 he was named "Ambassador of Italian Cinema in the world" and "Best Italian Businessman of the world". He was named one of Variety's 2015 Dealmakers. In 2016 he was awarded at ICFF - Italian Contemporary Film Festival as Best Producer. In this masterclass he will share with us his journey, how he produced his films, and found funds for them and how he advanced in his career.

PANEL DISCUSSION

Financing Your Film: Film Funders in Conversation

Saturday, 23th of September, 12:30pm

Securing funding is, and perhaps has always been, the most important yet the most daunting task in any film's life cycle. In this panel, the speakers, who represent three of the most established film funds in the international film industry, will be introducing their respective funds and elaborating on the criteria for projects they are interested in supporting. The panelists will also be sharing some of their insights regarding the economy of filmmaking today and offering practical advice to filmmakers about the most effective strategies for financing their films.

PANEL DISCUSSION

Evolving Screens: The State of Film Distribution and Exhibition Today

Sunday, 24th of September, 10:30am

In an age where digital technology has led to a surge in the number of films produced across the globe, the question of distribution has become all the more pressing. Covering different aspects and avenues of distribution, from theatrical release to TV acquisition and Video on Demand platforms, this panel presents a comprehensive view of the market for Arab films today. In addition to explaining fundamental aspects of how distribution works, the panelists will be sharing their expert advice with the attendees about the challenges and opportunities of film distribution in the region.

WORKSHOP

Tayarah's Short Film Pitch & Workshop

Sunday, 24th of September, 12:00pm

Tayarah together with an all expert panel on filmmaking and digital content will discuss and develop the submitted ideas in order to find the one fresh idea that we can develop as a short film. If you have a creative idea for a short film that can dominate the digital sphere, this is where you bring it.

CINEMA FOR HUMANITY

PANEL DISCUSSION

State of the Environment: Social Impact through Films

Monday, 25th of September, 12:30pm

Climate change has a devastating, undeniable, effect on all our surroundings, including the nearby coral reef. The undersea reality is coral bleaching, a sign of mass coral death that is occurring on a scale so vast and pace so rapid that it defies comprehension. Climate change denial is an increasingly hard sell with the continuing rise in extreme weather. Our panel will use the two films; *Chasing Coral* and *An Inconvenient Sequel* to address climate change, the future of corals, and how storytelling has become the most powerful tool for conservation and understanding global environments.

MASTERCLASS

CREATIVE COLLABORATION: DEVELOPING A UNIQUE VISION & LANGUAGE

Masterclass by Oussama Fawzi & Mahmoud Hemida

Tuesday, 26th of September, 10:30am

Ossama Fawzi and Mahmoud Hemida collaborated together on three widely acclaimed films; *The Asphalt Kings* (Afareet el-Asphalt) 1995, which won the Jury Award in 1995 at the Locarno Festival, *Fallen Angels Paradise* (*Gannet Al Shayateen*) 1999, and *I Love Cinema* (Baheb El-Cima). In this masterclass we host a conversation between these two artists on how they co-operated to make these three outstanding films; what are the key reasons for their collaboration, and how they developed the film's vision, language, and characterizations.

PANEL DISCUSSION**Production Stories: Arab Producers in Conversation**

Tuesday, 26th of September, 12:30pm

This panel brings some of the most daring, dedicated and promising producers from the Arab world together in a conversation about the practices of film production in the region. Covering topics such as the role of the producer, the producer's relationship with the director, the challenges of securing funding and ways through which the myriad hurdles facing film producers are overcome. The panelists will engage in a lively discussion about the biggest challenges they have faced in their careers and how they were able to overcome them and complete their projects.

MASTERCLASS**THE SCREENWRITER'S PATH****Masterclass by Jeff Stockwell & Richard Tanne, Moderated by Ghada Shahbender**

Wednesday, 27th of September, 10:30am

Jeff Stockwell and Richard Tanne are two American screenwriters of two different generations and career paths, in and out of big studio productions, working for Disney, Pixar, and on independent Productions. In this conversation between both of them we discuss the different ways of making it in the industry as a screenwriter, and how the industry itself is evolving, and how this reflects on the nature of storytelling and structure itself.

This Masterclass is presented in partnership with the American Film Showcase and The U.S Embassy in Cairo, Egypt.

CINEMA FOR HUMANITY**PANEL DISCUSSION****Refugee Crisis: Social Impact Through Film**

Thursday, 28th of September, 10:30am

The panel gathers a group of filmmakers along with experts to talk about the urgent issue and crisis of refugees today. The discussion involves organizational representatives, activists, and the filmmakers who have worked on the issue of refugees to address how filmmakers can use their creative sparks to inspire and trigger action and changes. Additionally it questions the practices of filmmaking in such situations and conditions, and the responsibility of the maker and the medium itself towards humanity.

This panel discussion is presented in Partnership with UNHCR.

PANEL DISCUSSION**Arab Cinema in the World: Tracing the Festival Circuit**

Thursday, 28th of September, 12:00pm

Film festivals are often the gateway for Arab cinema's visibility within the global cinematic landscape. In their celebration of diverse and wide ranging cinematic productions, festivals are vital avenues for films to be seen, acquired, distributed and exhibited to audiences all over the world. On this panel, a number of prominent programmers will discuss the place of Arab Cinema in their respective festivals, giving audiences in attendance the chance to acquire a deeper understanding of the exciting yet highly competitive world of the international festival circuit and the numerous opportunities it opens up.

CINEGOUNA
*Springboard***AWARD CEREMONY****CineGouna Springboard Award Ceremony**

Thursday, 28th of September, 3:30pm

MASTERCLASS**ACTING: THE ART OF THE CRAFT****Masterclass by Forest Whitaker, moderated by David D'arcy**

Friday, 29th of September, 12:30pm

Forest Whitaker is one of the very few actors that won the Academy Award, BAFTA Award, Critics Choice Award, Golden Globe Award and SAG Award for the same performance. Academy Award winner Forest Whitaker worked as a producer, executive producer and directed many award winning films and shows ever since he started his career.

In this masterclass we wish to explore the craft of Forest Whitaker; how his acting career started, what method or practice does he lead, discuss some of his most memorable roles and how he prepared for them, how he chooses his works and what keeps challenging him, and lastly why he pursues production now, and what kind of works does he aim to promote.



TICKETING INFO

Tickets must be collected at the screening venue box office at least 15 minutes prior to scheduled screening time.

Online ticket sales start SEPTEMBER 20th, 2017

In-person ticket sales start SEPTEMBER 22nd, 2017

Single Ticket: EGP 40.00

Student: EGP 20.00 (with valid student ID)

Festival Pass: 400.00

Must purchase and redeem in person at box office only.
(One ticket per screening, excluding concurrent screenings as well as opening and closing night screenings)

CineGouna Panels: Free (ticket must be picked up at box office)

CineGouna Masterclasses: EGP 20.00

Methods of Payment

(services charges apply for online usage)

VISA/ MC (online only)

CASH (in person only)

Box Office Hours (subject to change pending on screening schedule)

Audimax: 9 AM to 10 PM

MARINA Theatre: 5 PM to 10:30 PM

SEA (Former Rihanna) CINEMA: 10 AM to 10:30 PM

Julian Alexander.....	72	Jean-Jacques Mantello.....	65
Nour Alsoliman.....	75	Lucrecia Martel.....	51
Robin Luc Andelfinger.....	73	Marian Mathias.....	70
Tamer Ashry.....	46	Boris Mitić.....	58
Jaylan Auf.....	74	Thomas Morgan.....	63
Sean Baker.....	85	Jeff Orlowski.....	80
Kantemir Balagov.....	81	Ruben Ostlund.....	94
Faouzi Bensaïdi.....	50	Raoul Peck.....	56
Wang Bing.....	59	Elisabeth Perceval.....	64
Gato Borregán.....	96	Alexandre Philippe.....	78
Ruslan Bratov.....	73	Elina Psykou.....	48
Bryan Buckley.....	82	Michael Radford.....	43
Eric Caravaca.....	61	Julian Rosefeldt.....	91
Sébastien Carfora.....	71	Christophe M. Saber.....	76
Charlotte Carroll.....	76	Amr Salama.....	28
Youssef Chahine.....	100	Geneviève Sauvé.....	69
Bonni Cohen.....	88	Karim Sayad.....	60
Jean-Michel Cousteau.....	65	Andy Serkis.....	40
Ziad Doueiri.....	42	Ibrahima Seydi.....	73
Shady El-Hamus.....	75	Widad Shafakoj.....	54
David Alonso Enrique.....	96	Jon Shenk.....	88
Mostofa Sarwar Farooki.....	44	Nicolas Silhol.....	41
Sophie Fiennes.....	87	Joseph Simmons.....	71
Alain Gomis.....	83	Oliver Stone.....	101
Mejd Hameed.....	68	Oliver Stone.....	102
Michel Hazanavicius.....	93	Ana Urushadze.....	47
Kore-eda Hirokazu.....	49	Ai Weiwei.....	30
Viktor Jakovleski.....	55	Hugh Welchman.....	89
Angelina Jolie.....	84	Wim Wenders.....	95
Anurag Kashyap.....	79	Qiu Yang.....	69
Aki Kaurismäki.....	45	Adel Yehia.....	74
Nacer Khemir.....	103	Jan Zabel.....	97
Boris Khlebnikov.....	39	Annarita Zambrano.....	38
Nicolas Klotz.....	64	Mohamed Zedan.....	57
Dorota Kobielałchman.....	89		
Peter Landesman.....	92		
Violeta Monserrat Larqué.....	68		
Jacqueline Lentzou.....	70		
Frédérique Cournoyer Lessard.....	62		
Sergei Loznitsa.....	86		
John Carroll Lynch.....	90		
Julien Magnan.....	72		

«17»	54	Newton's Third Law [S]	75
78/52	78	Nightshade [S]	75
A Gentle Creature	86	No Bed of Roses	44
A Gentle Night [S]	69	Of Sheep and Men	60
After the War	38	Photocopy	46
An Inconvenient Sequel: Truth To Power	88	Plot 35	61
Arrhythmia	39	Punchline [S]	76
Baghdad Photographer [S]	68	Red Crayon [S]	76
Breathe	40	Redoubtable	93
Brimstone & Glory	55	Rue de la Victoire	62
Cairo Station	100	Scary Mother	47
Chasing Coral	80	Sheikh Jackson	28
Cheers to the Newlyweds! [S]	68	Snowden	102
Closeness	81	Son of Sofia	48
Corporate	41	Soufra	63
Dabka (Into the Fire)	82	Submergence	95
Félicité	83	Tadeo 2	96
First They Killed My Father, A Daughter of Cambodia Remembers	84	The Brawler	79
Give Up The Ghost [S]	70	The Favor [S]	69
Grace Jones: Bloodlight and Bami	87	The Florida Project	85
Hiwa [S]	70	The Insult	42
Human Flow	30	The Music of Silence	43
I Am Not Your Negro	56	The Other Side of Hope	45
I Have A Picture « Film No. 1001 in the Life of the Oldest Extra in the World»	57	The Putin Interviews	101
Impression [S]	71	The Square	94
In Praise of Nothing	58	The Third Murder	49
Inside the Wardrobe [S]	71	The Wild Frontier	64
Léo [S]	72	Three Peaks	97
Little Soldiers [S]	72	Volubilis	50
Loving Vincent	89	Wanderers of the Desert	103
Lucky	90	Wonders of the Sea	65
Mama Bobo [S]	73	Zama	51
Manifesto	91		
Mark Felt: The Man Who Brought Down The White House	92		
Merry-Go-Round [S]	73		
Mrs. Fang	59		
My Festival [S]	74		
Nada [S]	74		

Key: [S] - Short Film

Argentina		Wonders of the Sea	65	Russia	
Zama	51	Wanderers of the Desert	103	Arrhythmia	39
Bangladesh		Wonders of the Sea	65	Closeness	81
No Bed of Roses	44	Zama	51	Merry-Go-Round	73
Belgium		Georgia		Senegal	
After the War	38	Scary Mother	47	Félicité	83
Félicité	83	Germany		Mama Bobo	73
I Am Not Your Negro	56	Félicité	83	Serbia	
Mama Bobo	73	A Gentle Creature	86	In Praise of Nothing	58
Brazil		Human Flow	30	Singapore	
Zama	51	Manifesto	91	Soufra	63
Bulgaria		Mrs. Fang	59	Spain	
Son of Sofia	48	Snowden	102	Submergence	95
Cambodia		The Square	94	Tadeo Jones 2	96
First They Killed My Father, A Daughter of Cambodia Remembers	84	Submergence	95	Zama	51
Canada		Three Peaks	97	Sweden	
Rue de la Victoire	62	Greece		The Square	94
The Favor	69	Hiwa	70	Switzerland	
China		Son of Sofia	48	After the War	38
A Gentle Night	69	India		I Am Not Your Negro	56
Mrs. Fang	59	No Bed of Roses	44	Of Sheep and Men	60
Denmark		The Brawler	79	Punchline	76
The Square	94	Iraq		Syria	
Egypt		Baghdad Photographer	68	Newton's Third Law	75
Cairo Station	100	Ireland		Tunisia	
I Have A Picture « Film No. 1001 in the Life of the Oldest Extra in the World»	57	Grace Jones: Bloodlight and Bami	87	Wanderers of the Desert	103
My Festival	74	Italy		United Kingdom	
Nada	74	After the War	38	Breathe	40
Newton's Third Law	75	The Music of Silence	43	Grace Jones: Bloodlight and Bami	87
Photocopy	46	Three Peaks	97	Impression	71
Sheikh Jackson	28	Japan		Léo	72
Estonia		The Third Murder	49	Loving Vincent	89
Scary Mother	47	Jordan		Red Crayon	76
Finland		«17»	54	U.S.A.	
The Other Side of Hope	45	Newton's Third Law	75	78/52	78
France		Lebanon		An Inconvenient Sequel: Truth To Power	88
After the War	38	Félicité	83	Brimstone & Glory	55
Corporate	41	Soufra	63	Chasing Coral	80
Félicité	83	The Insult	42	Dabka (Into the Fire)	82
A Gentle Creature	86	Lithuania		Give Up The Ghost	70
I Am Not Your Negro	56	A Gentle Creature	86	Human Flow	30
Inside the Wardrobe	71	Mexico		I Am Not Your Negro	56
The Insult	42	Cheers to the Newlyweds!	68	Lucky	90
Little Soldiers	72	Zama	51	Mark Felt: The Man Who Brought Down The White House	92
Mama Bobo	73	Morocco		Snowden	102
Mrs. Fang	59	Volubilis	50	The Florida Project	85
Of Sheep and Men	60	Netherlands		The Putin Interviews	101
Plot 35	61	A Gentle Creature	86	Zama	51
Redoubtable	93	Netherlands		Soufra	63
Snowden	102	Nightshade	75		
Son of Sofia	48	Zama	51		
The Square	94	Poland			
Submergence	95	Loving Vincent	89		
Volubilis	50	Portugal			
The Wild Frontier	64	Zama	51		

PRINT SOURCE & CONTACT INFORMATION

«17»
Mad Solutions
Cairo, Egypt
Moshira Farouk
moshira.bahar@mad-solutions.com
p. 54

78/52
Dogwoof
London ECTV 3QN, United Kingdom
www.dogwoofglobal.com
Luke Brawley
luke@dogwoof.com
p. 78

After the War
Pyramide International
Paris, France
www.pyramidefilms.com
Ilaria Gomasca
ilaria@pyramidefilms.com
p. 38

Arrhythmia
Indie Sales
Paris, France
Juliette Louchart
festival@indiesales.eu
p. 41

Baghdad Photographer
Baghdad, Iraq
Mejd Hameed
majd.h.q@gmail.com
p. 68

The Brawler
Stray Dogs
Paris, France
www.stray-dogs.biz
Lison Herve
lison@stray-dogs.com
p. 79

Breathe
FrontRow Filmed Entertainment LLC
Dubai, United Arab Emirates
www.frontrowentertainment.ae
info@frontrowent.ae
p. 40

Brimstone & Glory
Toronto, Canada
Alice Dutrut
alice.d@mongrelmedia.com
p. 55

Cairo Station
Misr International Films
Cairo, Egypt
www.misrinternationalfilms.com
Gaby Khoury
gkhoury@mifegypt.com
p. 100

Chasing Coral
Exposure Labs
Boulder, USA
www.exposurelabs.com
meghan@exposurelabs.com
p. 80

Cheers to the Newlyweds!
Mexican Film Institute
Ciudad de México, Mexico
Gloria Mascorro
submissions@imcine.gob.mx
p. 68

Closeness
Wildbunch
Paris, France
www.wildbunch.eu
Alya Belgaroui
abelgaroui@wildbunch.eu
p. 81

Corporate
Indie Sales
Paris, France
www.indiesales.eu
Juliette Louchart
festival@indiesales.eu
p. 41

Dabka (Into the Fire)
Front Row Filmed Entertainment
Dubai, United Arab Emirates
www.frontrowentertainment.ae
info@frontrowent.ae
p. 82

The Favor
Montreal, Canada
Anne-Renee Duhaime
leservice.film@gmail.com
p. 69

Felicity
MC Distribution
Beirut, Lebanon
Badih Massaad
festivals@mcdistribution.me
p. 83

First They Killed My Father, A Daughter of Cambodia Remembers
NETFLIX
Los Angeles, USA
Alexandra Nilsson
anilsson@netflix.com
p. 84

The Florida Project
FrontRow Filmed Entertainment LLC

Dubai, United Arab Emirates
www.frontrowentertainment.ae
info@frontrowent.ae
p. 85
A Gentle Creature
Televue International
Beirut, Lebanon
http://televue-int.tv
Ziad Cortbawi
info@televue-int.tv
p. 86

A Gentle Night
Some Shorts
Nijmegen, Netherlands
www.somesshorts.com
Wouter Jansen
info@somesshorts.com
p. 69

Give Up The Ghost New York, USA
Maria Altamirano
maria.dp.altamirano@gmail.com
p. 70

Grace Jones: Bloodlight and Bami
FrontRow Filmed Entertainment LLC
Dubai, United Arab Emirates
www.frontrowentertainment.ae
info@frontrowent.ae
p. 87

Hiwa
Some Shorts
Nijmegen, Netherlands
www.somesshorts.com
Wouter Jansen
info@somesshorts.com
p. 70

Human Flow
Italia Film
Beirut, Lebanon
www.italiafilm.com.lb
Carlo Vincenti
carlo@g-vincenti.com.lb
p. 30

I Am Not Your Negro
Front Row Filmed Entertainment
Dubai, United Arab Emirates
www.frontrowentertainment.ae
info@frontrowent.ae
p. 56

I Have A Picture « Film No. 1001 in the Life of the Oldest Extra in the World »
Rufys Films
Alexandria, Egypt
Mohamed Zedan
zedan.rufys@gmail.com
p. 57

Impression
Harrogate, United Kingdom
Joseph Simmons
joe@will-o-wisp.co.uk
p. 71

In Praise of Nothing
Dribbling Pictures
Belgrade, Serbia
www.dribblingpictures.com
Boris Mitic
boris@dribblingpictures.com
p. 58

An Inconvenient Sequel: Truth to Power
Four Star Films (Egypt)
Cairo, Egypt
Wasim Adel
wasim_adel@4starfilms.com
p. 88

Inside the Wardrobe
La Luna Productions
Paris, France
Sébastien Husseon
festival@lunaprod.fr
p. 71

The Insult
Italia Film
Beirut, Lebanon
www.italiafilm.com.lb
Carlo Vincenti
carlo@g-vincenti.com.lb
p. 42

Léo
Northern Film School
Manchester, United Kingdom
pilarcartro.com
Pilar Cartro
pilarcartro@gmail.com
p. 72

Little Soldiers
Méroë Films
Saint Ouen, France
www.meroefilms.fr
Marie Gutmann
marie@meroefilms.fr
p. 72

Loving Vincent
Front Row Filmed Entertainment
Dubai, United Arab Emirates
www.frontrowentertainment.ae
info@frontrowent.ae
p. 89

Lucky
Front Row Filmed Entertainment
Dubai, United Arab Emirates
Gianluca Chakra

gianluca@frontrowent.biz
p. 90
Mama Bobo
Paris, France
Quentin Daniel
qdaniel@me.com
p. 73

Manifesto
Front Row Filmed Entertainment
Dubai, United Arab Emirates
www.frontrowentertainment.ae
info@frontrowent.ae
p. 91

Mark Felt: The Man Who Brought Down The White House
Italia Film
Beirut, Lebanon
www.italiafilm.com.lb
Carlo Vincenti
carlo@g-vincenti.com.lb
p. 92

Merry-Go-Round
Moscow, Russia
Yulia Travnikova
yulia@festagent.com
p. 73

Mrs. Fang
Asian Shadows
Hong Kong, Hong Kong
Ya Li
lya@chineseshadows.com
p. 59

The Music of Silence
AMBI Media Group
Beverly Hills, USA
www.ambidistribution.com
office@ambidistribution.com
p. 43

My Festival
Collage Film Production
Cairo, Egypt
Jaylan Auf
jaylanauf@gmail.com
p. 74

Nada
Cairo, Egypt
Adel Yehia
adelahmedyehia@gmail.com
p. 74

Newton's Third Law
Vienna, Austria
Shiraz Shahoud
nour.alsoliman@gmail.com
p. 75

Nightshade
Some Shorts
Nijmegen, Netherlands
www.somesshorts.com
Wouter Jansen
info@somesshorts.com
p. 75

No Bed of Roses
Dhaka, Bangladesh
Mostofa Sarwar Farooki
privilegedkid@gmail.com
p. 44

Of Sheep and Men
Close Up Films
Geneva, Switzerland
www.closeupfilms.ch
Flavia Zanon
flavia@closeupfilms.ch
p. 60

The Other Side of Hope
Moving Turtle
Beirut, Lebanon
Sacha Tohme
stohme@movingturtle.net
p. 45

Photocopy
Cairo, Egypt
Rasha Gawdat
rashagawdat@gmail.com
p. 46

Plot 35
Pyramide International
Paris, France
Ilaria Gomasca
ilaria@pyramidefilms.com
p. 61

Punchline
Berlin, Germany
François Morisset
festival@salaudmorisset.com
p. 76

Red Crayon
London, United Kingdom
Charlotte Carroll
charlottcarroll3@gmail.com
p. 76

Redoubtable
Televue International
Beirut, Lebanon
http://televue-int.tv
Ziad Cortbawi
info@televue-int.tv
p. 93

Rue de la Victoire
Microclimat Films
Montreal Québec, Canada
http://microclimatfilms.com
Catherine Chagnon
catherine@microclimatfilms.com
p. 62

Scary Mother
Allief
Hackney, United Kingdom
Miguel Govea
miguel@allief.co.uk
p. 47

Sheikh Jackson
Film Clinic
Cairo, Egypt
Mohamed Hefzy
info@film-clinic.com
p. 28

Snowden
Quinta Communications
Paris, France
Nora Touil
noratouil@quintacom.com
p. 102

Son of Sofia
Heretic Outreach
Athens, Greece
www.heretic.gr
Ioanna Stais
ioanne@heretic.gr
p. 48

Soufra
Rebelhouse
Los Angeles, USA
http://www.foodtruckfilm.com
Lisa Madison
lisa@rebelhouse.com
p. 63

The Square
Moving Turtle
Beirut, Lebanon
Sacha Tohme
stohme@movingturtle.net
p. 94

Submergence
FrontRow Filmed Entertainment LLC
Dubai, United Arab Emirates
www.frontrowentertainment.ae
info@frontrowent.ae
p. 95

Tadeo Jones 2
Four Star Films (Egypt)
Cairo, Egypt
Wasim Adel
wasim_adel@4starfilms.com
p. 96

The Putin Interviews
Quinta Communications
Paris, France
Nora TOUIL
noratouil@quintacom.com
p. 101

The Third Murder
Televue International
Beirut, Lebanon
http://televue-int.tv
Ziad Cortbawi
info@televue-int.tv
p. 49

Three Peaks
Moving Turtle
Beirut, Lebanon
www.movingturtle.net
Sacha Tohme
stohme@movingturtle.net
p. 97

Volubilis
32 boulevard de Strasbourg
France,
contact@barneyproduction.com
Barney Production
contact@barneyproduction.com
p. 50

Wanderers of the Desert
Brussels, Belgium
www.cinemathek.be
Cinematheque Royale de Belgique
info@cinemathek.be
p. 103

The Wild Frontier
Shellac
Marseille, France
www.shellac-altern.org
Félicie Roger
felicie@shellac-altern.org
p. 64

Wonders of the Sea
Eagle Films
Beirut, Lebanon
info@eaglefilmsme.com
p. 65

Zama
FrontRow Filmed Entertainment LLC
Dubai, United Arab Emirates
www.frontrowentertainment.ae
info@frontrowent.ae
p. 51

MOVING PERCEPTIONS

MOVING CULTURE

MOVING LIVES

MOVING WORLDS

MOVING IMAGE

Image Nation Abu Dhabi
congratulates

AL GOUNA FILM FESTIVAL
on their inaugural edition

IMAGE NATION
ABU DHABI

Hazem Khaled	Peter Samir	Lamees Kamal El Din
Nouran Sleat	Haitham Essam	Karim Adel Rabaa
Alaa Galal	Heba Shoukry	Mohamed Ashraf
Farah Ibrahim	Doha Mohamed	Sawsan Yusuf
Chris Aboutar	Samia El Khodary	Ethar Hassan
Wafaa Youssry	Hadir Mostafa	Samar El Sheikh
Hadir Shereba	Mahoud mohamed	Hady Bassiony
Hams Khaled	Ahmed Ehab	Tarek El Azizi
Nadine El Gharib	Tarek Ashraf	Ali Heraize
younna Abo Ouf	Layla El Sheikh	Elhussein El Rouby
Rana Ibrahim	Reham Elmasry	Mostafa Omar
Omar Zayed	May Hussein	Khaled Nawar
Hana Karawya	Noureldin Hossam	Silvana Sami
Christine Sallib	Amr El Gabrouni	Omar Hassanein Ali
Leila Mohamed	Menna Ayman	Lojaine Wael
Omar Hassan	Marguerite Magdy	Adham Taghian
Dina Marei	Kholoud Amr	Maram Haidar
Nourhan Ahmed Ibrahim	Zeina Hatem	Karim Wael
Malak Amr	George Ayad	Farida El Bustany
Rawda Hisham	Nour Sadat	Mostafa Salem
Nesma Osama	Ingy Hassan	Batoul Yousrie
Nermin El Sayed	Mohamed Mbaye	Hossam Mostafa
Karima Mostafa	Amira El Namees	Hend Mohiey
Mohamed Samy	Heba Farag	Mai Ibrahim Fahmy
Salma Sherif	Monica Fayek	Ahmed el Kastawy
Hania Walid	Nada Ayman	Rania Ihab
Hend Ahmed	Merhan Soliman	
Marihan Ghazi	Fady Nagy	

The Festival wishes to thank the following people & organizations:

Aalaa Handy Abdel Hamid Ghareeb	Marina Osama Mounie	Tarek Attia
Abdelrahman Adel Abdelwahab	Marouan Omara	Tarek Selim
Abdelrahman Mohamed Ali Metwalli	Marwa Abd El Wahed	Terry Soliman
Ahmed Abdel Abdullah	Marwan Youssef	Vera Vartan
Ahmed Ali Saad	Mazen Salah	Yassmin Adel
Ahmed Hassan Saad	Menna Mahmoud El Maayergy	Yehia Allam
Ali Hassan Hafez Amin	Michael Maged Azmy Saeed	Yosra El Mallah
Ali Nagla	Mohamed Daghash	
Amir Ezzat ALi	Mohamed El Naggar	Drivers
Andrew Sameh Kamal	Mohamed Gamal El Din Hassan Ali	Haitham
Aya El Zakzouky	Mohamed Hamed Sobhy	Rady
Aya Hisham El Menshawy	Mohamed Samir Gad	Romany
Aya Hossam El Din Selim	Mohamed Sobhy	
Aziza El Feky	Monika Medhat Milad	Organizations
Baher	Mostafa Safwat	Ali Basha Hotel
Basma El Hussein	Muhammad Taymour	Allamz Group
Basma Tarek	Nada Ahmed Saad Auf	Arena Inn Hotel
Bassant Hefny Ahmed Mahmoud Soliman	Nada Hafez	Daghash Group
Bishoy Atia	Nada Hamed Mohamed	Egyptian Broadcast Systems
Brigid O'shea	Nada Khaled ElMergawi	Eish Balady
Daniel Vartan Setrak Torsian	Najwa Buisier	Falcon Group
Diaa Abdel Mawla	Neana Naguib	G* Space
Doaa Mansour	Neven Ashraf Hamed Ali	Kouroum
Enas Hosny El Khatib	Nicole Karim Habib	Malu's
Engy Mohamed Attia El Nady	Omar Magdy Mohamed	Mori Sushi
Essam Emadeldin	Omar Mostafa El Sheikh	National Film Institute
Farah Gwdat	Omar Salah	Pier 88
Fathallah Badawy	Omar Yasser Farrag Ahmed	Prolite
Fatima Graber Heiba	Pavel Calenda	TU Berlin
Fatma Abdelmoneam Mohamed Montaser	Qamar Khaled El Qady	
Fatma Abed	Rasha Magdy	Ministries & Embassies
Fikri Al Ezaby	Rasha Salti	Embassy of Denmark
Galal Mahmoud	Reem Eman	Embassy of India
Gihan Shawky	Reem Mahmoud Hamouda	Embassy of the United States of America
Haitham Ali	Richard Moines	Ministry of Culture of Egypt
Ingy Aly Abdelrahman Mehanna	Roba Hesham Mohamed Taher	Ministry of Interior of Egypt
Ismail Amer Hamid	Sally El Shamey	Ministry of Tourism of Egypt
Julien Schmid	Salma Sherif Abdelhamid	Ministry of Youth of Egypt
Karim Roushdy	Sandy Same George	
Kerolos Refaat	Sara Hassan Ahmed Reda	
Khadija Mostafa	Sara Tarek	
Khaled Abdelgelil	Seham El Sayed	
Lamiaa Moghazy	Seif Ahmed Essam El Gammal	
Lara Hesham hamdy El Fouly	Shaimaa Hafez	
Leena Helmy	Sherif Waheed	
Magued Safwat	Shimaa Tarek	
Mahmoud Abd ElHafeez El Sayed Afify	Soaad Abd El Megid	
Mahmoud Badawy	Sylvia Osama	
	Tamer Karawan	

22ND | SEPTEMBER
29TH | 2017

EL GOUNA FILM FESTIVAL
**CINEMA FOR HUMANITY
AUDIENCE AWARD**

to a film that exemplifies a humanitarian theme

CINEMA FOR
HUMANITY

ELGOUNA 
FILM FESTIVAL
1ST EDITION
مهرجان الجونة السينمائي

NEW CENTURY PRODUCTION PRESENTS

BASED ON THE BESTSELLING NOVEL

DIAMOND
تراب الماس
DUST

DIRECTED BY
MARWAN HAMED

WRITTEN BY
AHMED MOURAD

www.elgounafilmfestival.com


CENTURY
PRODUCTION

2018

DOLLAR FILM
Since 1949
WALID KURDI



Contact Info

Phone: +20 2 2737 8034

Address: 5 El Shahid Ahmed Nabil St. from Ismail Mohamed, Zamalek, Cairo Egypt

Email: info@elgounafilmfestival.com

Facebook page: www.facebook.com/ElGounaFilmFestival



WWW.ELGOUNAFILMFESTIVAL.COM

هذا الكاتالوج متوفر أيضا باللغة العربية