



FESTIVAL CATALOGUE



FESTIVAL CATALOGUE





-IN ASSOCIATION WITH-

TELECOM PARTNER-





-CO-PARTNER-









MEDIA PARTNER-





SUPPORTED BY-























29 YEARS OF DEVELOPING TOWNS

_

EGYPT · OMAN · MONTENEGRO SWITZERLAND · UAE · MOROCCO · UK

ORASC M LIFE AS IT
DEVELOPMENT SHOULD BE



ABOUT EL GOUNA FILM FESTIVAL

El Gouna Film Festival, one of the leading festivals in the MENA region, aims to showcase a wide variety of films for a passionate and knowledgeable audience; while fostering better communication between cultures through the art of filmmaking. Its goal is to connect filmmakers from the region with their international counterparts in the spirit of cooperation and cultural exchange. The festival is committed to the discovery of new voices and strives to be a catalyst for the development of cinema in the Arab world, particularly through its industry segment, CineGouna Platform. The 2nd edition of GFF will present a selection of the newest films from around the globe.

The festival's program consists of the three official competitions (Feature Narrative Competition, Feature Documentary Competition and Short Film Competition), the Official Selection Out Of Competition and Special Presentations. A total of about 80 films will screen at the festival, which will proudly be awarding \$224.000, along with certificates and trophies, to the winners of the competitive sections. Feature-length films with a humanitarian theme across any section will be eligible for GFF's special "Cinema for Humanity" audience award. In the context of the Special Presentation, iconic films from the past that continue to be cherished by film-loving audiences will be screened.

The festival will also be presenting the 2nd edition of the CineGouna Platform, an industry-oriented event created to support and empower Egyptian and Arab filmmakers, helping them find artistic and financial support among Arab and international professionals.

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

This year, CineGouna Platform has doubled its prize money, offering a total of \$175,000 for the winning projects in development and films in post-production. The prizes are funded by El Gouna Film Festival along with its sponsors and partners. With the exciting film screenings and activities planned for the 2nd edition, El Gouna Film Festival is certain to maintain its unique function as the meeting point for filmmakers, critics and audiences celebrating the art, craft and business of cinema.





TRANSFORMING OPPORTUNITY INTO VALUE THROUGH STRATEGIC INVESTMENT AND OPERATIONAL MANAGEMENT EXPERTISE

Orascom Investment Holding invests in industries that are critical to the future, including agri-industries, financial services, real estate development, cultural entertainment, logistics and transport. Relying on our superior operational management expertise, we aim to transform opportunities into value. Wherever we invest, we will always aspire to transform lives to make a lasting contribution to sustainable economic development.

EL GOUNA FILM FESTIVAL FOUNDER'S WELCOME LETTER



We are excited to be embarking on the 2nd edition of El Gouna Film Festival. Our inaugural edition last year was a great success. This year, we will prove that this success was not by chance. We are working hard to present an even better and stronger festival, cementing GFF's position as an integral yearly cultural event in the region. Moreover, we aspire for El Gouna Film Festival to grow year by year to join the list of the most prominent film festivals worldwide.

The main inspiration behind founding El Gouna Film Festival was our strong belief in the important role of art and cinema in the development of nations and in curbing regressive beliefs that we have been suffering from of late. Nowadays, the world only hears of our region in the context of tragic and devastating news. We aim to show the world the true face of Egypt... with its civilization, creativity, art and culture.

I wish everyone taking part in this year's edition of GFF an amazing experience.

Naguib Sawiris



Attijariwafa bank

Our branches span across

26

countries around the world



EL GOUNA FOUNDER'S WELCOME LETTER



I welcome you all to El Gouna.

Of all Orascom Development's projects I must admit that El Gouna is the most special to me, therefore it was only natural to choose it as the host city of the festival.

El Gouna has become a melting pot for people from all around the world, whether regular visitors or our residents who believe in community life. El Gouna Film Festival joins us in this belief, as it brings the film industry together with artists in the field from all over the world.

Events like this give us a boost of optimism; especially when we see young artists being recognized for their incredible work. I would like to thank the pillars who have pioneered this endeavor; Mr. Amr Mansi, who is not new to creating platforms that allow youth and new artists to get the recognition they deserve, and Ms. Bushra Rozza, who has added to the film industry long before the festival. El Gouna's vision thrives on hosting platforms that push and develop industries, so I would like to thank the force that has sustained the success of El Gouna Film Festival with the help of the Egyptian Ministry of Interior, the Ministry of Tourism and the Red Sea Governorate.

We could have easily depended on El Gouna's natural beauty, amazing weather and stunning scenery, but we simply wanted more and have therefore worked to encourage the success of events that lead to transforming El Gouna into an athletic, cultural and artistic hub. I would like to thank the Orascom Development team who work relentlessly towards making our projects stand out as inimitable destinations, places of innovation and growth of sustainable communities.

El Gouna has been a muse for our projects around the world, and I hope it will be a muse for the artists that will be visiting us on this very special occasion.

Samih Sawiris

Tariff

EAGLE

The most elite postpaid portfolio that you deserve



- Buy an Orange Eagle line now
- For more information visit orange.eg or download My Orange application

orange[™]



Amr Mansi, Co Founder & CEO



Bushra Rozza, Co Founder & COO



Kamal Zadeh, Co Founder & CFO

In 2017 we saw our purpose come to life!

Encouraged and energized by last year's success, we are embarking with the whole festival team on our 2nd edition of El Gouna Film Festival.

El Gouna Film Festival is seen as one of the leading film festivals in the MENA region. It is committed to discovering new talent, as well as celebrating accomplished cinematic figures. It showcases a hand-picked lineup of recent films from around the globe, for passionate and knowledgeable audiences. Furthermore, it aims to support the development of Arab cinema, particularly through its industry segment, CineGouna Platform.

The world is becoming increasingly polarized every day and we believe that people from different parts of the world need to put their differences aside, unite and accept different cultures and views. Through its diverse and eclectic programs, El Gouna Film Festival highlights the role cinema plays in promoting cultural interaction, and in raising awareness about different cinematic voices from around the world, by building bridges between cultures and nations.

This year, we are also very proud to continue our series of Cinema for Humanity panel discussions, which will address some important, relevant topics such as the refugee crisis and women's empowerment through films.

We hope you enjoy everything we have planned for you during the course of the festival in El Gouna, one of Egypt's most spectacular Red Sea resorts.

On behalf of the Board of Directors, we thank you for joining us in this second edition and for sharing your interest in cinema with us. We appreciate the help of the dedicated Festival staff, the team of volunteers, partners and donors, in accomplishing our mission of opening up, through the art of film, new horizons in our ever-expanding world. We wish you all a wonderful festival experience.

Amr Mansi Bushra Rozza Kamal Zadeh



Leading Transformation

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





Mobile application "Beltone Trade"

16422







We start the 2nd edition of El Gouna Film Festival with a remarkable selection of films that was meticulously picked by our amazing team of programmers, who watched more than 1,500 movies before choosing our final 75 entries of the finest Arab and international motion pictures; half of which have already had their national and international screenings, and the rest were only released few weeks ago.

The great efforts don't stop at the programming department, but are extended to the professional team behind the CineGouna Platform and its two branches, CineGouna Bridge and CineGouna SpringBoard. This year we were able to select 18 films out of 145 whose directors and producers will participate in the CineGouna activities. Thanks to the support of our partners and sponsors, now the cash prize reached \$175,000, which is three times last year's amount.

We are not just proud of numbers! We are proud of our films, projects and all the attending guests. With so many important fall festivals taking place all over the world, we are honored to be hosting, once again, some of the most renowned actors, directors, producers and filmmakers of the Arab and international film industry.

Artistic achievements are nothing without a strong structure to depend on. And we depend on an amazing team of young Egyptian individuals, which proves that we have an excellent network of professionals whom we will continue to encourage and support.

The festival doesn't only depend on the force of its team; but also the great position it has achieved and its ability to synthesize multiple experiences in more than one area.

One of the highlights of this year is the crucial contribution of our sponsors. This level of generosity in sponsorship is unprecedented in Egypt; it rarely occurs in the Arab world, or even globally. As my colleague Amr Mansi (CEO of GFF) has mentioned before, our sponsors' engagement in our festival goes way beyond placing logos; they wholeheartedly believe in the artistic and cultural role they play in fostering the festival, both on a national and international level – a spirit we are endlessly grateful for.

Creating a successful festival is a hard process filled with vast and complex elements, concerning the programming team, the logistics team, the marketing and sponsorship departments, the publishing team, the press team, the CineGouna Platform team and the guest relations team, each putting their hearts and souls into creating a top-notch cultural event.

We would like to thank the film stars that shine their light on our festival with their gracious presence. We thank all the directors, producers, industry professionals and filmmakers for their tremendous support. We also need to express our appreciation of all the critics, journalists and media representatives that continue playing a huge part in the success of GFF, ever since its inaugural round, by building a bridge between our festival and vast audiences.

Festival Director Intishal Al Timimi

TABLE OF CONTENTS

El Gouna Film Festival	5
Welcome Letters	7
International Advisory Board	15
GFF Team	18
Career Achievement Award: Daoud Abdelsayed	22
Career Achievement Award: Dora Bouchoucha	24
Career Achievement Award: Sylvester Stallone	26
Programme Overview	28
GFF Competitions & Awards	29
Opening Night Film	31
Feature Narrative Competition Jury	34
Feature Documentary Competition Jury	36
Short Film Competition Jury	37
Feature Narrative Competition	39
Feature Documentary Competition	
Short Film Competition	69
Official Selection Out of Competition	83
Special Presentation	103
CineGouna Platform	128
Ticketing Info	134
Index by Director	135
Index by Country	
Index by Film	137
Print & Sales Contact Information	138
Thanks to the Volunteers	140
Special Thanks	141
Map & Contact Info	144

El Gouna Film Festival is deeply honored that the stellar group of industry professionals listed here joined our Advisory Board last year. These individuals represent the pinnacle of professionalism and artistic achievement. El Gouna Film Festival is humbled by the trust they placed in our team and its passion since its inception. Their support continues to guide and inspire us as we strive to produce a unique festival experience of the highest quality.



HIAM ABBASS

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



TAREK BEN AMMAR

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



MOHAMAD MALAS

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

INTERNATIONAL ADVISORY BOARD



YOUSRY NASRALLAH

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



ATIQ RAHIMI

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



HEND SABRY

Hend Sabry is a Cairo based Tunisian actress, who has a huge following in the Arab world and has been recognized, awarded and applauded internationally. In 1994, she won the Best Actress awards 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 Abdel Sayed. In addition, Sabry received the Best Actress award at the National Catholic Center for Egyptian Cinema and from the Rabat Film Festival for Hala Khalil's *The Best of Times (2004)*, as well as the Best Actress award at the 2008 Rotterdam Arab Film Festival for Yousry Nasrallah's *Aquarium*. Among her other remarkable works are Sherif Arafa's *The Island (2007)* and Rida Al Bahi's *Aleppo Flower (2010)*. In 2010, she was chosen to be a UN World Food Programme Ambassador, and has been working diligently for years to raise awareness about hunger in the region. In 2014, the Government of France granted her the honorary title of Chevalier de l'Ordre des Arts et des Lettres.



ABDERRAHMANE SISSAKO

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



MARGARETHE VON TROTTA

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



FOREST WHITAKER

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



YOUSSRA

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

GFF TEAM

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

ARTISTIC DIRECTOR

Amir Ramses

PROGRAMMERS

Nicole Guillemet

Teresa Cavina

Mohamed Atef

Jehane Noujaim

PROGRAMING CONSULTANT

Raman Chawla

FESTIVAL DIRECTOR ASSISTANT

Khawla Abu Saada

PROGRAMMING ADMINISTRATION

Programming Manager

Tulip Ali

Programming Consultant

Yara Adel

Programming Assistant Coordinator

Sondos Tarek

PROGRAMME PRE-SCREENING **TEAM**

Mohamed Hashem Abdelsalam

Rania Youssef

Marguerite Farag

Lina Al Rifai

CINEGOUNA PLATFORM

Head of CineGouna SpringBoard

Perihan Abouzeid

Head of CineGouna Bridge

Siza Zayed

CineGouna SpringBoard Coordinator

Nada Howaidy

CineGouna Bridge Coordinator

Ahd Eissa

CineGouna Bridge Assistant

Maram Emad

CineGouna Platform Assistants

Abdelrahman Labib

Yara El Ashry

Sevien Radwan

GUEST RELATIONS

Guest Relations Director

Neamat El Sharnoubi

Guest Relations Coordinator

Mayar El Zanaty

CineGouna Paltform Liaison Manager

Moustafa El Barbari

CineGouna Platform Liaisons

Heba Farag

Kerolos Nashaat

Lina El Refaei

Filmmaker Liaison Manager

Abeer Mohamed

Filmmaker Liaisons

Alia ElMazni

Abdelrahman ElNaggar

Youssef Mahfouz

Regional Celebrities Liaison Manager

Mariam Kamal

Regional Celebrities Liaisons

Farida El Batouty

Fadv Nagv

Zienah Youniss

Jury Liaison Manager

Sarah Bissada

Jury Liaisons

Noaf Al Gawhary

Shady Aguib

Special Guests Liaison Manager

Doha Niazy

Special Guests Liaisons

Monica Favek

Menna Omar

Senior Press Liaison

Sara Nour

Press Liaison

Merhan Soliman

Government and Sponsors Liaison

Manager

Nadine Ashraf

Government and Sponsors Liaison

Yasmine Hassan

International Celebrities and Advisory

Board Liaison Manager

Ahmed Almoghazy

International Celebrities and Advisory

Board Liaison

Nour Sadat

MARKETING AND COMMUNICATIONS

Marketing and Communications Director

Nora El Gabry

Communications Manager

Noha El Deeb

Brand Manager

Noha Hossam

Sponsorship Manager

Fadwa Ashour

Social Media Manager

Omar Hazem

Social Media Supervisor

Shireena El Gallal

Account Manager

Ahmed Youssef

PR Supervisor

Nour Abdelnasser

Senior Marketing Supervisor

Aisha Ghali

Sponsorship Executive

Sarah Hassan

Senior Events Specialist

Alexandra Henein

ART Director

Karim Eissa

Media Consultant

Erieny Mouawad

Assistant Producer Sandra Farid

Assistant Brand Manager

Nour El Banna

Red Carpet Manager

Z Ikkery

PRESS OFFICE

Head of Press Office

Ola Elshafie

Deputy Head of Press Office

Hani Mostafa

Press Office Manager

Zeina Toutounji

Media and TV Coordinator

Abeer Shoura

English Copywriter

Yasmine Zohdi

Press Office Team

Ali El Kashoty

Ibrahim Abdel Aziz Islam Shrbeni

Mai Elshamy

Editorials and Daily Bulletin

Editor in Chief

Mohamed Kandil

Editors

Mohamed Fahmy Mahmoud Tork Nahed Nasr Eman Kamal

PUBLICATION

Senior Arabic Publication Coordinator

Rania Youssef

Arabic Translator Rasha Hosny

Arabic Copywriter

Kais Kasim

English Editor Rania Badr

English Copy Editor

Eylul Ener

English Translator

Yasmine Zohdy Ziad Al Khouzai

Catalogue Writers

Mo Abdi Khaled Ali Ibrahim Al Aris Amal Al Gamal Intishal Al Timimi Gianfranco Angelucci Mohamed Atef Goutaman Bhashian

Teresa Cavina Raman Chawla Nicole Guillemet Hauvick Habashian

Kais Kasim
Ziad Khozai
Paulo Portugal
Amir Ramses
Ahmed Shawky
Tarek Shenawy
Jay Weissberg
Deborah Young

Art Director

Ahmed Atef Megahed

Graphic Designers Ahmed Nagdy

Al Haitham Nagdy

PRINT HOUSE

Sahara Printing House

WEBSITE

Website Manager

Rita Faddoul

PHOTOGRAPHER

Hasan Amin

Q&A Translators

Rami Allam Hala El Hamlawy Muhammed El Hajj

PRINT TRAFFIC

Print Traffic Manager

Mouwafak Chourbagui

Print Traffic Assistant

Magdy Seif

DCP Translation Liaison

Osama Rekabi

PRODUCTION

Production Unit Manager

Dina Magdi

Assistant Production Unit Manager

Mohamed El Quessny

Assistant Production Unit Manager

Nada El Issa

Site Manager

Ibrahim El Sheiwi

TECHNICAL PRODUCTION AND PROJECTION

DCP Reviser

Blair Collie

Projectionist

James King

TUB Production Coordinator

Joseph Adel

VENUE MANAGERS

Sandra Hodnett Victor Correia

Assistant Venues Manager

Richard Moines Omar Yasser

BOX OFFICE

Box Office Manager

Daniel Flores

ID Coordinator

Yasser Sayed

HOSPITALITY

Hospitality Director

Youssef El Saghier

Hospitality Manager

Sara Fady

Asistant Hospitality Manager

Kerelos Basily

Food and Beverage Manager

Omar El Sherbini

Transportation Manager

Karim Khashaba

FINANCE

Finance Managers

Ahmed Ali Ahmed Samir

Accountant

Ahmed Hassan

HE

HR Manager

Rania Mohamed

ADMINISTRATION

Festival Office Manager

Sara Hisham

TUB Logistics Coordinator

Nayera Soliman

Administration Coordinator

Ahmed Said

Office Assistants

Ahmed Ismail Ahmed Bassam

Mohamed Mansour

IT

IT System Manager

Ahmed Shahwy

IT System Manager Assistants

Sherief Arafa Moustafa Sayed

DATABASE

Database Manager

Marguerite Farag

Database Specialist

Abdelaziz ElNaggar

Database Specialist

Karim Wahid

VOLUNTEERS

Head of Volunteers

Ayman Abd El Aziz

Volunteers Coordinators

Ahmed Rabie Ahmed Solaiman

Ahmed Sweedv

Anmed Sweedy

Amr Mohamed Ahmed Mselhy Amr Youssry Shabaan Aly

Khaled Mohamed Hamdy Khaled

Marina Maged Amir Fares

Mohamed Fouad Ahmed Fathy ElKarany Mohamed Hussein AbdElFatah Ahmed Shady Mahmoud Abbas Mohamed

Shahista Tamer Mohamed Refaat





WEST CAIRO, HERE WE COME.



ORASCOMHD.COM



Exclusive Media Sponsor



DAOUD ABDELSAYED

Born in 1946 in Cairo, Daoud Abdelsayed is a renowned Egyptian filmmaker, screenwriter and auteur. He studied filmmaking at Egypt's Higher Institute of Cinema, from which he graduated in 1967. After graduation, he sought to explore his talent by writing scripts, and at the same time he began his film career as an assistant director for some of Egypt's great filmmakers like Kamal Al-Sheikh in *The Man Who Lost His Shadow (1968)* and Youssef Chahine in *The Land (1970)*.

Later, Abdelsayed joined the National Center of Cinema, where he directed three documentaries including his debut documentary *The Advice of a Wise Man on the Affairs of the Village and Education (1976)*. Although it took him nine years to direct his debut feature film *The Vagabonds (1985)*, he never stopped writing scripts. Abdelsayed is one of the icons of the auteur theory in Egypt. He wrote the scripts of most of his films except for *Land of Dreams (1993)*, which was written by Hani Fawzy. His movie *Kit Kat (1991)* was adapted from the late Ibrahim Aslan's novel *The Heron*, while *The Stolen Joy (1995)* is an adaptation of the late Khairy Shalaby's short story *The Thief of Joy*. Both scripts were written by Abdelsayed.

Abdelsayed is considered one of the pioneers of the Neo-Realism movement in Egypt, which was established during the 80s and focused on telling the stories of the lower classes. He preferred to portray his heroes in their real environment, to add realistic values to his films.

Abdelsayed was awarded several prizes throughout his film career. He won the Silver Pyramid for Best Screenplay and Best Arabic Film Award at Cairo International Film Festival (1999). Asser Yassin won the Best Actor Award for his role in *Messages from the Sea* at the Carthage Film Festival (2010). The film also received awards for Best Actor, Best Actor in Secondary Role and Best Director at the Egyptian National Film Festival (2013). The same year, Dubai International Film Festival announced Daoud Abdelsayed's *Kit Kat, Land of Fear*, and *Messages from the Sea* among the best 100 Arab Films.

There is no doubt that Abdelsayed's films are considered pure works of art on many levels. For some, they carry intriguing, entertaining stories with meaningful humanitarian values about love, freedom and justice. For others, his cinema holds deeper levels of existential and philosophical questions. But most certainly, every time you watch one of his films, you will discover new meanings and values.

Filmography

Documentaries:

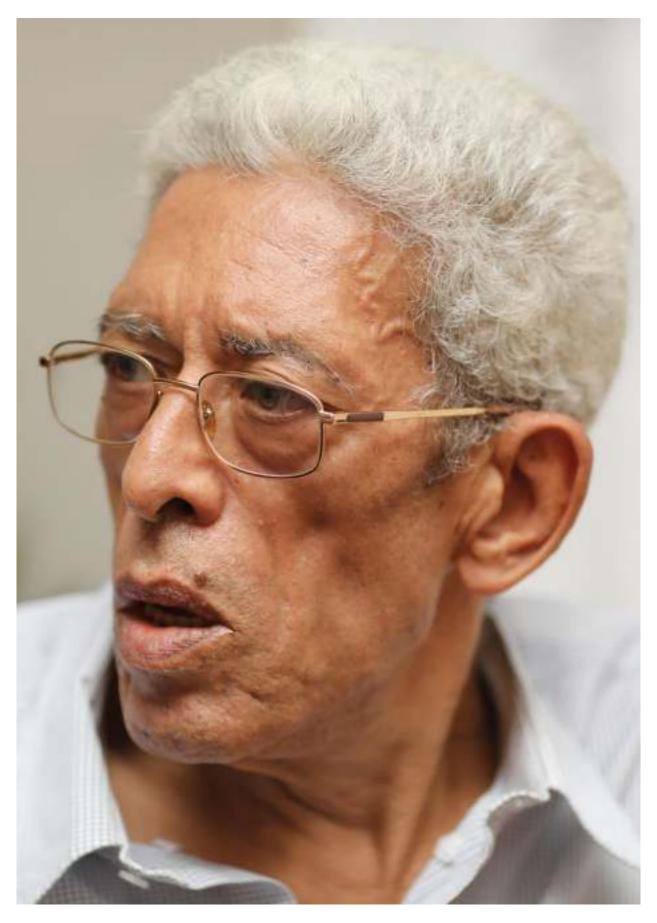
The Advice of a Wise Man on the Affairs of the Village and Education (1976) Working in the Field (1979)

On People, Prophets and Artists (1980)

Narrative Films:

The Vagabonds (1985)
The Search for Sayed Marzouk (1990)
Kit Kat (1991)
Land of Dreams (1993)
The Stolen Joy (1994)
Land of Fear (1999)
A Citizen, a Detective and a Thief (2001)
Messages from the Sea (2010)

Extraordinary Abilities (2015)



DORA BOUCHOUCHA

Tunisian producer Dora Bouchoucha Fourati is one of the most renowned female figures in the Arab cinema.

She was born in a rural area just outside Tunis called Manouba. Her father was the director of the local hospital and her mother ran an orphanage. Dora Bouchoucha soon showed her bright intelligence and was admitted, on account of meritocracy, to Le Collège Sadiki, which was the most renowned boys' school in the country.

As a teenager, she volunteered at the Carthage Film Festival and continued to do so for four years. "Those films were a window onto the world. However, I was a fan of reading even more than movies," says Bouchoucha. For that reason, she graduated from the Sorbonne with a degree in English Literature, and then returned to Tunis to finish her studies.

It was through her love for words and storytelling that she got close to cinema, occasionally writing subtitles and reading scripts for friends. Thanks to that activity she got in touch with producer Ahmed Attia who offered her a job to professionally read scripts for him, which represented the turning point in Bouchoucha's life; that was when she decided that the stories she cares about would not be printed on a book, but shine on the big screen.

In 1994 she worked in *The Silences of the Palace* directed by Moufida Tlatli; where she was involved in everything—costume design, production, location. It was all still a hobby but she decided that she wanted to choose stories to tell to the world. Therefore, in 1995, she founded her production company Nomadis Images and became the first female film producer in Tunisia. The company has since produced some of the best Arab films, which have been screened in major festivals such as Berlin. Cannes and Venice.

Dora Bouchoucha has spearheaded Arab cinema not only as a producer, but in many complementary ways. She directed several editions of the Carthage Film Festival (2008, 2010 and 2014), and she is the artistic director of a new Tunisian Festival: Festival Manarat, that started in July 2018.

She has founded various labs like Sud Ecriture (1997), a screenwriting workshop that has mentored over 200 filmmakers. For more than ten years she has been part of the committee of experts of the CineMart - Festival International de Rotterdam, and she has been responsible for a number of training programs devoted to Arab producers and screenwriters, such as Med Film Development (MFD) and Med Film Factory (MFF), funded by Euromed Audiovisuel.

She was appointed director of CNC's Fonds Sud Cinéma in 2010, and president of the follow-up institution, Aide aux Cinémas du Monde, in 2014.

Thanks to her passion not only for cinema but also for culture in its widest meaning, she has been asked by the Tunisian president to be member of the COLIBE (Individual Freedoms and Equality Committee), which has the responsibility of developing propositions for social reforms.

Since last June, Dora Bouchoucha is a voting member of the Academy of Motion Picture Arts and Sciences in the documentary category.

Filmography Dear Son (2018)

Leila's Blues (2018)
Foreign Body (2016)
Hedi (2016)
It Was Better Tomorrow (2012)
Anonymes (2009)
Tobruk (2008)
Seekers of Oblivion (2004)
Le soleil assassiné (2003)
Red Satin (2002)
Avec tout mon amour (2001)
One Evening in July (2001)
The Season of Men (2000)
Ghodoua Nahrek (2000)
Africa Dreaming (1997)
Silence of the Palace (1994)



SYLVESTER STALLONE

Sylvester Stallone has established worldwide recognition as an actor, writer and director since he played the title role of his own screenplay *Rocky*, which won the Academy Award in 1976 for Best Picture.

Born in New York City, Stallone attended school in suburban Philadelphia where he first started acting. He then spent two years studying at the American College of Switzerland in Geneva. Upon returning to the United States, he enrolled at the University of Miami in drama, and also began to write. Stallone left college to pursue an acting career in New York, but the jobs did not come easily. By 1973, Stallone had auditioned for almost every casting agent in New York and had gone on thousands of acting calls, with little success.

During this period, he turned more and more to writing, churning out numerous screenplays while waiting for his acting break. The opportunity first came in 1974 when he was cast as one of the leads in *The Lords of Flatbush*.

Prize fighter Rocky Balboa was born and given life in a script Stallone wrote in longhand. Several producers offered to buy the screenplay, wanting to cast a big name to star in the title role, which Stallone insisted on playing himself.

Despite his financial struggles, Stallone held fast, his perseverance finally paid off greatly.

After the huge success of *Rocky*, Stallone starred in *Rambo: First Blood*, which he also co-wrote. During the subsequent years of his stellar career, he wrote, directed and starred in many successful features, and became the only actor to open a number one film at the box office across five decades. Stallone was honored by many presitigious events and institutions, receiving numerous awards

In 2015, 40 years after the original film, Stallone returned to the role of Rocky in *Creed*. His critically-acclaimed performance earned him an Academy Award nomination for Best Supporting Actor, the Golden Globe Award, National Board of Review and Critics' Choice awards, as well as countless awards and nominations from national film critics associations.

Most recently, Stallone had a pivotal role in *Guardians of the Galaxy 2*, which he will reprise in the next film of the franchise. Currently, Stallone is one of eight iconic film directors who have partnered with Starlight Culture Entertainment to develop motion picture projects and intellectual properties.

Stallone is also establishing Balboa, his own production company which will create and distribute film and television projects.

Filmography

Creed II (2018)

Guardians of the Galaxy Vol. 2 (2017)

Ratchet & Clank (2016)

The Expendables 3 (2014)

Reach Me (2013)

Supermensch: The Legend of Shep Gordon

(2013)

Grudge Match (2013)

Homefront (2013)

Escape Plan (2013)

Bullet to the Head (2013)

The Expendables 2 (2012)

Zookeeper (2011)

The Expendables (2010)

Rambo (2008)

Rocky Balboa (2006)

Shade (2003)

Spy Kids 3-D: Game Over (2003)

Driven (2001)

Get Carter (2000)

Eye See You (2000)

Judge Dredd (1997)

Assassins (1995)

Cliffhanger (1986)

Rocky V (1990)

Over the Top (1986)

Rocky IV (1985)

Rocky III (1982)

Rambo (1985)

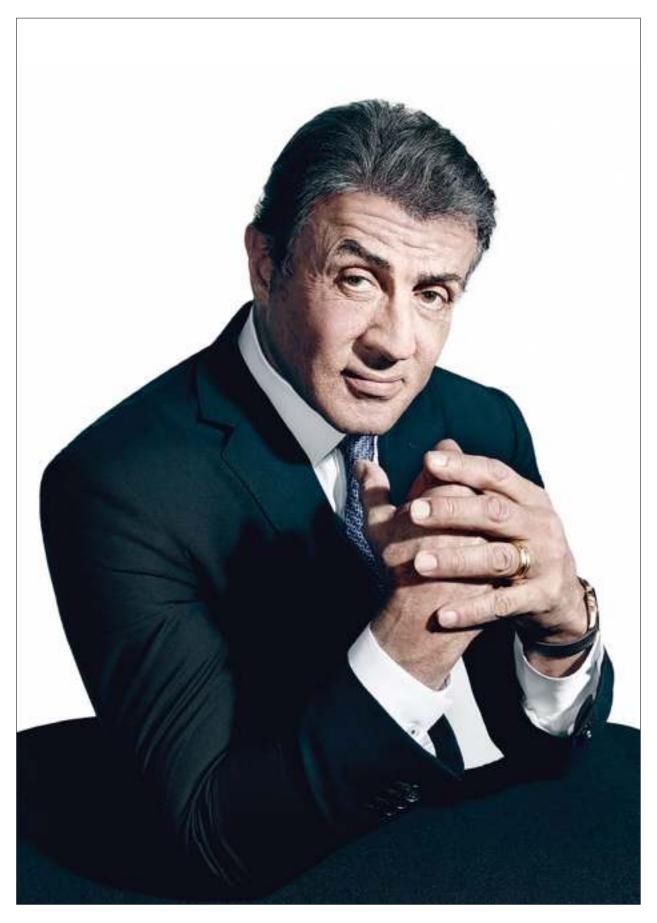
Rocky II (1979)

Rocky (1976)

Death Race 2000 (1975)

The Lords of Flatbush (1974)

Bananas (1971)



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.

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

Feature-length films have been nominated from all sections, for El Gouna Film Festival's Cinema for Humanity Audience Award that is reserved for a film that exemplifies humanitarian themes.

Nominated feature-length films across various sections that are indicated with El Gouna Star on the top corner of the image are eligible for this award.

SUBTITLES

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

FEATURE NARRATIVE COMPETITION:

- 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 the Best Arab Narrative Film (Trophy, Certificate and USD 20,000)
- El Gouna Star for the Best Actor (Trophy and Certificate)
- El Gouna Star for the Best Actress (Trophy and Certificate)

FEATURE DOCUMENTARY COMPETITION:

- El Gouna Golden Star for Documentary Film (Trophy, Certificate and 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 the Best Arab Documentary Film (Trophy, Certificate and USD 10,000)

SHORT FILM COMPETITION:

- 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 the Best Arab Short Film (Trophy, Certificate and USD 5,000)

CINEMA FOR HUMANITY AUDIENCE AWARD

Reserved for a film that exemplifies a humanitarian theme (Trophy, Certificate and USD 20,000) Feature-length films across various sections, indicated with a star on the top corner of the image are eligible for this award.





ENTERTAINMENT

OPENING FILM

THE FRESHMENThomas Lilti
France

OPENING FILM



DIRECTOR Thomas Lilti

France | 2018 | 92 min | French, with English Subtitles

PRODUCERS

Agnès Vallée, Emmanuel Barraux

PRODUCTION COMPANIES

31 Juin Films, Les Films du Parc

SCREENPLAY

Thomas Lilti

CINEMATOGRAPHY

Nicolas Gaurain

EDITING

Lilian Corbeille

MUSIC

Alexandre Lier, Sylvain Ohrel, Nicolas Well

SOUND

Elisabeth Pacquotte, François Guillaume, Raphael Söhier, Jean-Paul Hurier

CAST

Vincent Lacoste, William Lebghil, Michel Lerousseau, Darina Al Joundi

THE FRESHMEN

Première année

Antoine is going through pre-med school for the third time after failing to achieve the required grade – he is adamant that he will not study anything but medicine. Meanwhile, he meets Benjamin, who is in pre-med for the first time, and a friendship undeterred by their different personalities grows between them. While Antoine is constantly obsessed with his grades, Benjamin merely wants to impress his father, who is a successful doctor. They start to study hard together, trying to devise a sure way to a dream that sometimes seems out of reach.

In a very simple manner, the film explores the world of friendship, and what competition can do to it. Antoine views anyone who gets a higher grade than him as a hurdle standing in his way to his goal, so what happens when his friend and study partner — who seems much less invested in this profession than him — becomes that person?

Director Thomas Lilti also manages to critique the demanding educational structure in France, and maybe the entire world, where students are ultimately turned into information-digesting machines in an overbearing community in which the only way to succeed is to exert non-human efforts. That is what happens to Antoine in his last attempt to pursue the profession of his dreams. It also dissects the host of complicated human emotions induced by such an impossible struggle – such as jealousy, contempt, and even hatred.

In the recesses of this journey, which at first appears as a straightforward story about two freshmen, we are gradually exposed to much deeper questions about identity; the transformations this concept can undergo on the way to achieving academic success with the intent of social privilege can often end in the loss of loved ones. This is a film about the value of friendship, and the challenge of holding on to it when the going gets tough.

Amir Ramses



Thomas Lilti, born in 1976, is a French film director who originally studied medicine and worked as a doctor. He made his directorial debut with his 2006 film *Folded Eyes*, then wrote two screenplays for the films *Télé Gaucho (2012)* and *Marriage in Mendoza (2014)*. Starting from his second feature film *Hippocratis: Diary of a French Doctor (2014)*, we can see the influence his background in medicine has on his films, which have been nominated for many prestigious prizes, including several César awards.

Print Source
Le Pacte
contact@le-pacte.com

OPENING FILM







FEATURE NARRATIVE COMPETITION JURY

JURY PRESIDENT



CEDOMIR KOLAR

Cedomir Kolar, the Oscar-winning producer of *No Man's Land (2001)*, has been active in film production for three decades and has more than 30 feature credits. Born in the city of Rijeka in the former Yugoslavia, he graduated with a degree in film production from the Belgrade Academy of Dramatic Arts. His credits include *Before the Rain* (1994, Academy Award nominee). In 2003, he founded *A.S.A.P. Films*, together with Tanović and fellow producer Marc Baschet. He produced Tanović's acclaimed films *Hell (2005); Cirkus Columbia (2010) and An Episode in the Life of an Iron Picker (2013)*. He has worked with renowned directors such as Benjamin Filipovic (Bosnia & Herzegovina), Marion Hänsel (Belgium), Aktan Arym Kubat (Kyrgyzstan), the late Idrissa Ouedraogo (Burkina Faso) and the talented Ritesh Batra (India), for whom he produced Bafta-nominated and widely acclaimed *The Lunchbox (2013)*. The European Film Academy recently honored him with the European Co-Production Award.



CARLO CHATRIAN

Journalist, author and programmer, Carlo Chatrian (b. 1971, Torino, Italy) graduated from Turin University with a degree in literature and philosophy. He worked regularly as a film critic for several magazines. His valuable contributions to the world of cinema include numerous essays and monographs on filmmakers, such as Wong Kar Wai, Johan van der Keuken. Frederick Wiseman, Errol Morris, Maurizio Nichetti, and Nanni Moretti, conducting courses at various film schools and curating programmes at several festivals and filmrelated institutions. He has been a programmer for Alba Film Festival, Florence Festival dei Popoli and Visions du Réel. He joined the Locarno Film Festival in 2002 and was the artistic director of the festival from 2013 to 2018.



VIMUKTHI JAYASUNDARA

Vimukthi Jayasundara, born in Sri Lanka, is a visual artist and screenwriter. After making The Land Of Silence (2001), a documentary about the victims of the civil war, lavasundara studied at the Fresnoy School of Art. He became a resident at the Cinéfondation, Cannes in 2003. In 2004 he directed his first feature, The Forsaken Land which was awarded the Caméra d'Or at the 2005 Cannes Film Festival, Gilles lacob, the then President of the Cannes Film Festival, stated that a great hope for the renovation of contemporary cinema was born, after watching the film. Jayasundara's films Between Two Worlds (2009) and Mushrooms (2011) premiered respectively at Venice and Cannes. His recent works include the features Dark in the White Light (2015, Locarno, Nantes) and Her. Him. The Other. His work speaks from the borders; those that separate a country from another, modern cities from ancestral land, and the threshold between the living and the dead.



AHMED EL MAANOUNI

Ahmed El Maanouni (b. 1944) is a Moroccan screenwriter, film director, cinematographer, actor and producer. He studied cinema at the INSAS in Brussels and theatre at the Université du Théâtre des Nations in Paris. His films include Alyam Alyam / Oh the Days (1978), the first Moroccan film to be selected for the Cannes Film Festival, and winner of the Grand Prize at the Mannheim Film Festival. He caught international attention when his film Trances (1981) was honored and presented by Martin Scorsese at the 2007 Cannes Film Festival to inaugurate the World Cinema Foundation. His film Burned Hearts (2007) won the Grand Prize at the National Film Festival, and was awarded many international prizes. His documentary films consistently interrogate colonial history and its impact on Moroccan memory. He directs study groups and educational programs in Morocco and throughout the world. In 2007 he has been honored with the title of Officier de l'Ordre des Arts et des Lettres in France.



ALI SULAIMAN

Widely acclaimed Palestinian actor Ali Sulaiman (b. Nazareth, 1977), shot to fame with his first major role in Hany Abu-Assad's Academy Award-nominated and Golden Globe-winning Paradise Now (2005), building up a remarkable body of work and becoming one of the most sought-after actor not only in the region but also internationally. He starred in award-winning films such as Zizana (2016) directed by Majid Alansari The Time That Remains (2009) by Elia Suleiman. He is one of the few actors from the Middle East to have worked with top Hollywood directors, such as Ridley Scott in Body of Lies (2008). His other notable credits include Cruel Summer (2012) by Kanye West and Alexandre Moors, Jessica Hebei's Mars at Sunrise (2012), Ziad Doueiri's Attack (2012); Inheritance (2012), directed by Hiam Abbas, and The Worthy (2016), directed by pioneering Emirati filmmaker Ali F. Mostafa. He received Best Actor Award at the 2011 Dubai International Film Fetival, 2012 Carthage Film Festival and the 2016 Alexandria Film Festival.



ANA URUSHADZE

The talented filmmaker Ana Urushadze was born in Tbilisi, Georgia in 1990. She graduated from the Shota Rustaveli Theatre and Georgia State Film University in 2013. Daughter of acclaimed filmmaker Zaza Urushadze, she started making short films when she was a student. Her notable shorts include Ideas (2010) and One Man Loved Me (2012). The much acclaimed Scary Mother (2017, GFF) is her debut feature and the winner of the Golden Leopard Award for Best First Feature at the Locarno Film Festival and the El Gouna Golden Star for Best Feature Narrative. The film went on to win several other international awards at festivals in Mumbai (Special Mention), San Francisco (Golden Gate, Best New Director), Gijón (Best Director), Sarajevo (Cineuropa Award and Heart of Sarajevo) and The Asia Pacific Screen Award (Best Actress and Jury Grand Prize), to name a few. Scary Mother was selected as Georgia's Official Submission for the Academy Awards in the Best Foreign Language Film category.



MONA ZAKI

One of Egypt's leading stars. She landed her first role when she was cast in Mohammad Sobhi's Eloquent Arabic. Then she met with director Ismail Ahdel Hafez who cast her in the successful TV series The Family. Among her remarkable works were Countryman in the American University (1998) and playing young Gihan El Sadat in El Sadat Days. Her talent and dedication were rewarded with the huge popularity of her films Africano (2001). Mafia (2002), Sleepless Nights (2003, Best Actress at Damascus Film Festival and Paris Biennale of Arab Cinema). Gazelle's Blood (2005, Best Actress for at the Cairo National Festival for Egyptian Cinema), Scheherazade, Tell Me a Story (2009, Best Actress at the Paris Biennale of Arab Cinema) and others, in which she portrayed the struggles of women of different backgrounds. Mona is wellknown for her contributions to national charities and in 2017, she was appointed as a Goodwill Ambassador for the UN.

FEATURE DOCUMENTARY COMPETITION JURY

PRESIDENT



ALLY DERKS

Ally Derks is the founder of the International Documentary Film Festival Amsterdam (IDFA), which she directed for 30 years. She studied Dutch literature, film and theatre at the Utrecht University. Until 2015 she was also director and head of the selection committee for the IDFA Bertha Fund that supports documentary filmmakers in developing countries. She has been a jury member at numerous festivals including Sundance, Hot Docs, Silverdocs and Nordisk Panorama. Ally Derks has also been responsible for retrospective programs – including ones on Cuban, Kazakh, Lithuanian, Palestinian and Polish documentaries. She was awarded several prizes for nurturing documentary films, such as the Hot Docs "Doc Mogul Award" (2011). Furthermore, she received the Banninck Cocq Award and the IJ-Prijs from the City of Amsterdam. The Government of France honored her in 2015 as Chevalier de l'Ordre des Arts et des Lettres. In December 2016 she was recognized with the IDA Pioneer Award in Los Angeles.



RASHID MASHHARAWI

Pioneering Gazan filmmaker Rashid Mashharawi was born in 1962 in Shati refugee camp. A self-taught filmmaker. he worked in many films and learned the craft of filmmaking by observing. The film that drew international attention to Mashharawi was his work on the life of the Palestinian laborers. Shelter (1989). His film Haifa(1996) was screened at Un Certain Regard. That was the first time Palestine was officially represented at Cannes, Some of his other acclaimed works include Curfew (1993, Golden Antigone, Montpellier); Ticket to Jerusalem (2002, Silver Pyramid, Cairo IFF), Waiting (2005, Golden Unicorn, Amiens, RTBF Award, Mons), Laila's Birthday (2008, multiple awards at Amiens, Mons, Singapore, Fajr IFF etc.), Palestine Stereo (2013), and many others. He is also the founder of the Cinema Production and Distribution Center (CPC). Based in Ramallah, the centre has been conducting hands-on training workshops for young Palestinian filmmakers since 1996.



MIKE PANDEY

Mike Pandey, one of India's foremost wildlife and environmental filmmakers, was born in Kenya. Having grown up in the shadow of the world-famous Nairobi National Park, protecting wildlife came naturally to him. In 1994, he became the first Asian producer/director to win a Wildscreen Panda Award. also known as the Green Oscar, for his film The Last Miaration - Wild Elephant Capture in Sarquja. His films Shores of Silence - Whale Sharks in India (2000), and Vanishing Giants (2004) won him two more Green Oscars. Over three decades he has put together an incredible number of 600 films including the popular television series Earth Matters. He has won 300 national and international awards. His work has often lead to legislative changes. He was awarded the United Nations International Award for Outstanding Achievement in Global Conservation. Mike is currently working on a feature film called The Return of the Tiger, which is supported by Hindi film industry actors Amitabh Bachchan and John Abraham.



KEITH SHIRE

Keith Shire is an international film curator and programme advisor to the BFI London Film Festival. He has served in that position also for the Venice Film Festival and the Pan African Film & Television Festival, Ouagadougou (FESPACO). He is a Visiting Research Fellow for the Centre for Research & Education in Arts & Media (CREAM), University of Westminster, London. He was a member of the Berlinale World Cinema Fund from 2004-2007. Keith Shire is also the director of Books of Africa, London, and has served as an advisor for the cinema and audiovisual sectors of the EU's ACP (African, Caribbean & Pacific Countries) programme. He has been on the advisory board of New York's Focus Features' Africa First Programme, which supports young African filmmakers. He is on the advisory and programming committee for the Otherfield Documentary Film Festival and a jury advisor for the annual Africa Movie Academy Awards. Shire is dedicated to creating opportunities for African films and filmmakers on the global stage.



HADY ZACCAK

Acclaimed and award-winning documentary filmmaker from Lebanon, Hady Zaccak studied film direction at the Institut d'Etudes Scéniques, Audiovisuelles et Cinématographiques, (IESAV) and earned his master's degree in 2001. He has since authored more than 20 documentaries that have been broadcast on several TV stations in Lebanon, the Arab world and Europe, winning awards and acclaim at several film festivals worldwide. Some of them include 104 Wrinkles (2017), Kamal Joumblatt, Witness and Martyr (2015), Marcedes (2011). Refugees for Life (2006). Zaccak's documentaries deal with religion in Middle Eastern countries, like The Neo Missionaries, the Copts and the Shiites, while others such as Beirut... Points of View and Taxi Beirut showcase the changes Beirut has gone through in recent times. Besides being a very active director, Zaccak authored a book- Le Cinéma Libanais: itinéraire d'un cinéma vers l'inconnu and teaches film writing, directing, history of cinema at the IESAV.

PRESIDENT



KAMEL AL BASHA

Kamel El Basha, born in Malha, southeast of Jerusalem, is an actor, director, writer and teacher from Palestine. He studied theatre from 1979 to 1983. As a young Palestinian activist, he was arrested by the Israeli authorities and imprisoned for two years. After his release he acted in a number of plays and directed almost 30 of them. His notable debut was with the Arabic version of Brecht's *The Exception and the Rule.* He has also written and translated several plays for the stage, and appeared in Palestinian TV series and films including Muayad *Alayan's Love, Theft and Other Entanglements (2015)*, which was presented at the Berlinale. Ziad Doueiri's gripping courtroom drama *The Insult (2017, GFF)* won Kamel El Basha the Volpi Cup for Best Actor for his convincing portrayal of a Palestinian refugee in Lebanon at the 74th Venice International Film Festival. He is currently the Artistic Director of Quds Art.



DORIS BAUER

Doris Bauer is a film curator and the spokeswoman for the Austrian Film Festival Forum. She studied political science at the University of Vienna. From 2006 to 2014 she worked as the managing director of Filmgalerie 81/2, an independent DVD rental store in Vienna. Between 2008 and 2014, she was the director of espressofilm, an annual open air short film festival held in Vienna's 8th district. She is the head curator of the International Fiction & Documentary competition at Vienna Independent Shorts. In 2012 she co-founded the Austrian Film Festival Forum. an association of 22 film festivals in Austria.



AHMED MALEK

Egyptian actor Ahmed Malek' acting career got a flying start when he was cast to play young Hassan Al-Banna, founder of the Muslim Brotherhood, in the hit TV series *El-Gama'a* / The Brotherhood (2010). The Egyptian actor has already had an impressive acting career at a very young age, starting to gain international recognition after playing 'Mans' in the groundbreaking film Clash (2016) by Mohamed Diab. Malek then portrayed a Michael Jackson-obsessed teenager in Amr Salama's Sheikh Jackson, which was the opening film at the 2017 El Gouna Film Festival. He has been picked as one of the Rising Stars in a list of eight up-and-coming acting talents by TIFF and has been cast for his first international film, Montreal Girls, to be directed by Canadian director Patricia Chica. Malek is now a full-time student at the Cairo Contemporary Dance Centre. His latest film Gunshot, directed by Karim El Shenawy, will be screened at the current edition of El Gouna Film Festival.



SABA MUBARAK

Saba Mubarak is one of the very few Arab stars whose repertoire includes a large number of highly successful works both internationally and throughout the Arab world. She graduated with a bachelor's degree in theatre acting and directing. Mubarak has received a number of awards including: The Special Jury Award at the Arab Theater Festival, the Best Actress Award at the Middle East Now Festival in Italy, two-time Best Jordanian Actress in 2009 and 2010. Most recently, Mubarak won the Best Actress Award at the Silk Road International Film Festival for her role in The Guest: Aleppo-Istanbul that also won a staggering seven awards from international film festivals. Mubarak took part in the 2018 Ramadan race with her role in the hit TV series Taye. Mubarak established her company, Pan Fast Media in 2013, She produced the TV series Zain and Tawq Al Asphalt.



LIZ SHACKLETON

Liz Shackleton is Asia Editor for Screen International, overseeing Asia-related content across the publication's website, monthly print editions and daily magazines at international film festivals and markets: and works closely with Screen's editorial team in London and Los Angeles. Since she moved to Asia in 2001, she has tracked the phenomenal growth of the mainland China film market, building relationships with leading industry players; and she also built networks across India, Southeast Asia, the Middle East, South Korea and Japan. These networks enabled her to break hundreds of news stories, write indepth analyses and be the first to spot trends, including the emergence of China's streaming platforms in 2010. Shackleton is the founder of Chime Consulting, which helps Western companies and government agencies connect with the fast-growing film industries in China. India and the Middle Fast.



INTERNATIONAL NEWS IN 12 LANGUAGES ACROSS TV & DIGITAL PLATFORMS



COLD WAR

Pawel Pawlikowski Poland, UK, France

THE DAY I LOST MY SHADOW

Soudade Kaadan Syria, Lebanon, France

DEAR SON

Mohamed Ben Attia Tunisia, Belgium, France

DIVINE WIND

Merzak Allouache Algeria, France, Lebanon

THE HARVESTERS

Etienne Kallos South Africa, France, Greece, Poland

THE HEIRESSES

Marcelo Martinessi Paraguay, Uruguay, Germany, Brazil, Norway, France

HISTORY OF LOVE

Sonja Prosenc Slovenia, Italy, Norway

A LAND IMAGINED

Yeo Siew Hua Singapore, France, Netherlands

THE MAN WHO SURPRISED EVERYONE

Natasha Merkulova, Aleksey Chupov Russia, Estonia, France

RAY & LIZ

Richard Billingham

RICORDI?

Valerio Mieli Italy, France

SCREWDRIVER

Bassam Jarbawi Palestine, USA

TOO LATE TO DIE YOUNG

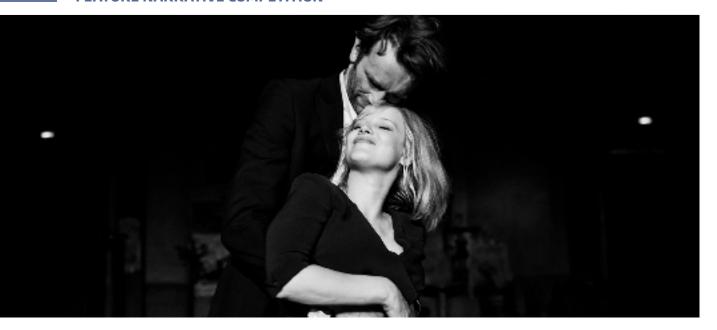
Dominga Sotomayor Chile, Brazil, Argentina, Netherlands

TUMBBAD

Rahi Anil Barve, Adesh Prasad India, Sweden

YOMEDDINE

A.B. Shawky Egypt, USA, Austria



DIRECTOR Pawel Pawlikowski

Poland, UK, France | 2018 | 84 min Polish, French, with English and Arabic Subtitles

PRODUCERS

Tanya Seghatchian, Ewa Pusczczynska, Nathanaël Karmitz

PRODUCTION COMPANIES

Apocalypso Pictures, Opus Film, MK Productions

SCREENPLAY

Pawel Pawel Pawlikowski, Janusz Glowacki, Piotr Borkowski

CINEMATOGRAPHY

Lucasz Zal

EDITING

Jarsolaw Kaminski

MUSIC

Marcin Masecki

SOUND

Maciej Pawlowski, Miroslaw Makowski

CAST

Joanna Kulig, Tomasz Kot, Borys Szyc, Agata Kulesza, Cedric Kahn, Jeanne Balibar

COLD WAR

Zimna Wojna

It's easy to say that music is the star of *Cold War*, Pawel Pawlikowski's supremely elegant, heartbreakingly melancholy drama of a fateful love between two musicians. Spanning the era between the optimism of Poland's immediate post-World War II reconstruction and the authoritarian straitjacketing of entrenched Soviet communism, the film is a love letter to jazz that's wrapped around an aching evocation of a man and a woman who keep finding themselves in the wrong place at the wrong time, both physically and spiritually. Stunningly shot in rich black-and-white and boasting star-turn performances by Tomasz Kot and Joanna Kulig, *Cold War* begs to be seen on the big screen and is a worthy follow-up to Pawlikowski's Academy Award-winning *Ida*.

While looking to revive the musical fortunes of war-ravaged Poland, pianist Wiktor meets charismatic singer Zula and the two become lovers. When the chance to escape from behind the Iron Curtain arises, Wiktor makes plans for both of them, but Zula stays behind, unwilling to risk the anonymity of exile. In the ensuing years the two meet in Paris and Yugoslavia, but betrayal, lost illusions and uncompromising egos prevent them from ever returning to a past that long escaped their grasp.

Jay Weissberg



No stranger to existential feelings of exile, **Pawel Pawlikowski** left Poland for London when he was 14. Having begun his filmmaking career making documentaries, he transitioned to fiction in the late 1990s and found acclaim soon thereafter with the award-winning British features *Last Resort* (2000) and *My Summer of Love* (2004). His first Polish film, *Ida* (2013), won the Best Foreign Language Film.

Print SourceFront Row Filmed Entertainment info@frontrowent.ae



DIRECTOR Soudade Kaadan

Syria, Lebanon, France | 2018 | 95 min Arabic, with English Subtitles

PRODUCER

Amira Kaadan

PRODUCTION COMPANIES

Kaf Production, Metaphora Production, Acrobates Films

SCREENPLAY

Soudade Kaadan

CINEMATOGRAPHY

Eric Devin

EDITING

Pierre Deschamps, Soudade Kaadan

MUSIC

Kinan Azmeh

SOUND

Victor Bresse

CAST

Sawsan Erchied, Reham Al Kassar, Samer Ismael, Oweiss Moukhallalati

THE DAY I LOST MY SHADOW

Youm Adaatou Zouli

Soudade Kaadan and her team worked on this project for four years to bring forth an aspect of the complicated strife that is ongoing in Syria. The film does not offer explanations or present solutions. It offers perspective through a one-day trip that Sana planned to make, but things rapidly get out of hand and she finds herself in the midst of a multisided conflict driven by different intentions.

With the beginning of the civil war in Syria, Sana tries to maintain a semblance of normal life in the house that she lives with her son. Power outages, shortage of water and cooking gas get in the way of normality and the ongoing bombing of Damascus's different neighborhoods disrupts her plans.

Sana, along with Galal and his sister, decides to venture on a risk-filled trip to a nearby city to refill the cooking gas cylinders.

They end up in a city on the outskirts of Damascus controlled by non-governmental groups. Sana finds herself in the middle of a conflict-ridden world that she did not plan on going to and worries about her son who is at home by himself. Over the next three days she discovers that people in war-torn areas are prone to losing their shadows. The change that happens during war is not circumstantial or temporary. It touches the souls and the very essence of human beings indefinitely.

The film was very well received at the Venice Film Festival, where it was awarded the Lion of the Future – "Luigi De Laurentiis" Award for a Debut Film. *The Day I Lost My Shadow* comes to El Gouna Film Festival after its screening at the Toronto Film Festival, and in parallel to the Festival Scope in Los Angeles.

the 2018 Venice Film Festival.

Soudade Kaadan is a Syrian director born in France. She studied theatre criticism at the Higher Institute of Dramatic Arts in Syria, and graduated from Institut d'Etudes Scéniques, Audiovisuelles et Cinématographiques at Saint Joseph University, Lebanon. She directed and produced documentary films for Al Jazeera Documentary Channel, UNHCR and UNICEF. Her films have screened at several

venues nationally and internationally, including the Rotterdam

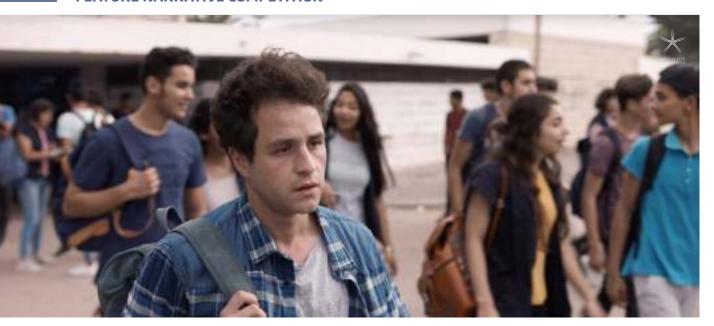
International Film Festival, Documenta Madrid, Film fra Sor and

Dubai International Film Festival, among others. Her documentary *Obscure* premiered at the 2017 CPH:DOX Festival. *The Day I Lost My Shadow* was nominated for many awards in the Orizzonti Section of

Intishal Al Timimi



Print Source
KaF Production
a.kaadan@kafproduction.com



DIRECTOR **Mohamed Ben Attia**

Tunisia, Belgium, France | 2018 | 105 min Arabic, with English Subtitles

PRODUCERS

Dora Bouchoucha, Luc Dardenne, Jean-Pierre Dardenne, Nadim Cheikhrouha

PRODUCTION COMPANIES

Nomadis Images, Les Films du Fleuve, Tanit Films

SCREENPLAY

Mohamed Ben Attia

CINEMATOGRAPHY

Frédéric Noirhomme

EDITING

Nadia Ben Rachid

MIISIC Omar Aloulou

SOLIND

Ludovic Escallier, Valérie Ledocte, Jean Stéphane

CAST

Mohamed Dhrif, Mouna Merji, Zakaria Ben Ayed, Imen Cherif, Taylan Mintas, Tarik Copti

DEAR SON

Weldi

It sometimes takes a few films to reveal a filmmaker's underlying themes and concerns. This is the case with Mohamed Ben Attia, the Tunisian writer-director whose quietly dazzling first feature Hedi / Inhebbek Hedi depicted a young man teetering between a conventional marriage approved by his parents and society; and a risky, unpredictable life of his own choosing. The theme returns in a much darker and more dramatic key in his second film Dear Son / Weldi. Here, a young man's choice to overthrow his middle class parents' expectations for his future - work, money, family, home - takes a very wrong turn when he disappears to join the jihadists in Syria. Suddenly, for his anguished mother Nazli and especially for his doting father Riadh, the everyday world is turned upside down in a monstrous horror story that has no rhyme or reason. Young Sami's motives are vague and ultimately unknowable; but their effect on Riadh and Nazli is devastating. This is very much the father's story, and his journey in search of a son he doesn't know, which becomes a voyage of painful self-discovery along the way. At the same time, the film is a strong critique of the Tunisian society, which seems to have very little to offer to the young generation. Somber and naturalistic, based on simple words and gestures from an excellent cast, this beautifully shot film is another feather in the cap of producer Dora Bouchoucha and the Dardennes brothers, who participated as co-producers.

> Born in Tunis in 1976, Mohamed Ben Attia is a writer-director who, after making five short films, shot to prominence with his first feature

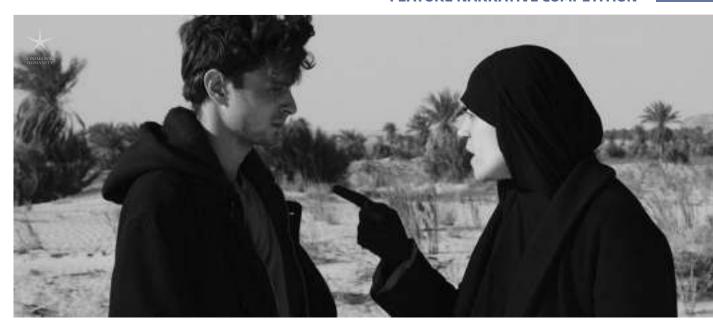
Quinzaine des Réalisateurs in Cannes.

Deborah Young



film Hedi / Inhebbek Hedi. Screened in competition at the Berlin Film Festival in 2016, the film won the prestigious Best First Feature Award and the Silver Bear for Best Actor for Majd Mastoura, as well as other important prizes at the festivals of Angouleme, Amiens and **Print Source** Bordeaux, in addition to the Prix Lumières for Best French-Language MAD Solutions Film and the First Feature Award at the COLCOA French Film Festival. His second feature, Dear Son / Weldi (2018, GFF) premiered at the

info@mad-solutions.com



DIRECTOR Merzak Allouache

Algeria, France, Lebanon | 2018 | 96 min Arabic, with English Subtitles

PRODUCERS

Merzak Allouache, Bahia Allouache

PRODUCTION COMPANIES

Baya Films, les. Asphofilms

SCREENPLAY

Merzak Allouache

CINEMATOGRAPHY

Mohamed Tayeb Laggoune

EDITING

Merzak Allouache

SOUND

Gadou Naudin

Sarah Layssac, Mohamed Oughlis ,Messaouda Boukhira, Hacene Benzerari, Abdellatif

Benahmed, Brahiem Derris

DIVINE WIND

Rih Rahani

Merzak Allouache does not only present a deep, insightful and beautiful film, but he also inspires Arab filmmakers, teaching them a lesson about perseverance and resilience. Since he first appeared at Cannes in 1976 with his debut feature *Omar Gatlato*, and for the decades that followed, Allouache has worked with passion and dedication on each and every cinematic project that he has been involved in. Now, well into his seventies, he continues to be present at Venice, Toronto, Berlin and other major film festivals. Allouache moves smoothly from one topic to the other and is not confined by locale or genre. He has made films ranging from features and documentaries to comedies and social dramas.

In this film, Allouache returns to the topics of politics and extremism that plague the Arab world and unsettle its inhabitants. He follows a couple, Amin and Nour, who become very close when they are called to perform an armed act of violence in an oil refinery in the Algerian Sahara.

The film is a condemnation of the distortion and disfigurement that has afflicted Algeria. Allouache delicately dissects his society and presents analysis and insight into the problems of extremism and narrow-mindedness from which his country suffers. He does it in such a subtle and atypical manner that his presentation remains far from being prepackaged or clichéd.

One week after its debut in Toronto, *Divine Wind*, a small, low-budget movie that is packed with meaning, is being screened at the 2nd edition of El Gouna Film Festival.

Intishal Al Timimi



Merzak Allouache was born in Algeria in 1944. He studied filmmaking in Algiers at the Institut National du Cinéma and subsequently at IDHEC (now known as La Fémis) in Paris. In 1976, he directed his first feature, Omar Gatlato, which received the Silver Prize at the Moscow International Film Festival. Since then, he has been directing films between France and Algeria. His works frequently get selected in prestigious international festivals such as Cannes, Berlin and Venice.

Print Source Les Asphofilms lesasphofilms@yahoo.fr



DIRECTOR Etienne Kallos

South Africa, France, Greece, Poland 2018 | 105 min Afrikaans, English, Zulu, with English and Arabic Subtitles

PRODUCERS

Sophie Erbs, Michael Auret, Giorgos Karnavas, Mariusz Wlodarski

PRODUCTION COMPANIES

Cinema Defacto, Spier Films, Heretic, Lava Films

SCREENPLAY

Etienne Kallos

CINEMATOGRAPHY

Michal Englert

EDITING

Muriel Breton

MUSIC

Evgueni Galperine

Leandros Ntounis

Brent Vermeulen, Alex van Dyk, Juliana Venter, Morné Visser

THE HARVESTERS

Die Stropers

The Afrikaans in South Africa are neither white nor black, and being somewhere in between two races, they have to grapple with their own, unique problems. Etienne Kallos's *The Harvesters / Die Stropers*, which premiered last May at the Un Certain Regard in Cannes, is an impressive feature debut that explores one of the complex facets of the Afrikaans. A moody, undercurrent drama, the film looks at the challenges of masculinity in the community.

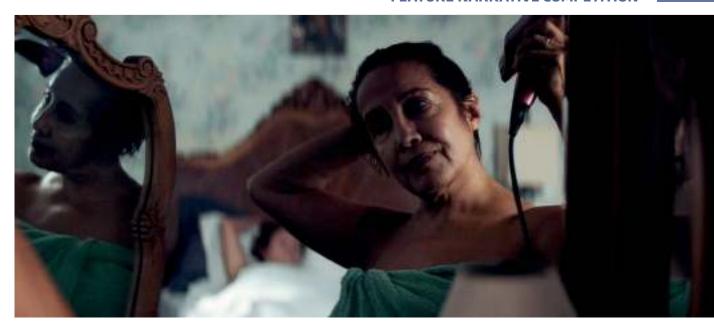
Janno is barely 15 and he works at one of the large Afrikaner farms situated in the semiarid region of the country. Although he has a muscular physique, his face is soft and feminine, and he harbors homosexual tendencies. Desperate to love and be loved by all those close to him, Janno faces a crisis when his family of father, mother and three younger (adopted) sisters welcome another member into their home. The new arrival is a strapping youth, Pieter, who is about the same age as Janno. They are diametrically different from each other: Pieter is wiry – not stocky like Janno – and insolent, brash and over-confident. A question begins to trouble Janno: will he have to give up his position as an alpha male among his sisters and within the small world that he is part of?

Kallos, who also wrote the screenplay, is apparently with Janno, and the story is narrated from the boy's point of view. The dilemma that he faces of wanting to be Pieter or be with him as his brother – which the family hopes for – has been nuanced with brilliant sensitivity. There is also something poignant about Janno's desire to be a he-man of sorts and his underlying, hidden sexual preference. While Pieter openly courts girls, Janno gets sexually aroused thinking of a guy he met at a boys' camp. Thanks to the terrific casting, the film conveys the boys' individual and combined insecurities, and the general uncertainty of Afrikaner families – once rulers of the country, and now mere relicts of a dark past.

Gautaman Bhaskaran



Etienne Kallos is an award-winning Greek-South African screenwriter and director whose doctoral thesis movie, *Firstborn / Eersgeborene*, became the first Afrikaans-language film to win the Corto Cortissimo Lion for Best Short Film at Venice. It went on to have its American premiere at the 2009 Telluride Film Festival. The movie won several awards after this. Kallos' narrative short film, *Doorman*, had its European premiere at the 2006 Cannes Film Festival and its American premiere at the 2007 Sundance Film Festival. His documentary work was screened at the Berlin Film Festival and the Montreal World Film Festival. *The Harvesters* is his first feature film.



DIRECTOR Marcelo Martinessi

Paraguay, Germany, Brazil, Uruguay, France, Norway 2018 | 95 min | Spanish-Guarani, with English and Arabic Subtitles

PRODUCERS

Sebastian Pena Escobar, Marcello Martininessi, Christophe Friedel, Fernando Epstein, Augustina Chiario, Julia Murat, Hilde Berg

PRODUCTION COMPANIES

La Babosa Cine,Pandora Film Produktion, Esquina Producoes Artisticas, Mutante Cine, Norske Filmproduksjon, La Fabrica Nocturna

SCREENPLAY

Marcelo Martinessi

CINEMATOGRAPHY

Luis Armando Arteaga

EDITING

Daniel Turini, Fernando Epstein

SOUND

Fernando Henna

CAST

Anna Brun, Marguarita Irún, Ana Ivanova, Nilda Gonzalez, Alicia Guerra, Maria Martins Yverá Zayas

Print Source
Luxbox
festivals@luxboxfilms.com

THE HEIRESSES

Las herederas

Las Herederas / The Heiresses presents a subtle portrayal of Chela and Chiquita, two women from the Paraguayan middle class, as they confront their ever more precarious financial status. What begins with the sale of some inherited furniture – precious more for its sentimental value rather than monetary – ends with the imprisonment of Chiquita due to her failure to pay debts. Chela, alone for the first time in thirty years, and without the extroverted Chiquita to manage the complexities of life, takes on a new career by providing taxi service to the wealthy older ladies in the neighborhood with Chiquita's ageing Mercedes. It is in this role that she meets the young, sensual and exuberant Angy, daughter of one of her clients. The encounter with Angy is the fulcrum of the film, the point at which Chela, passive and reserved through long habit, begins a journey of rediscovery – of self, life, and desire.

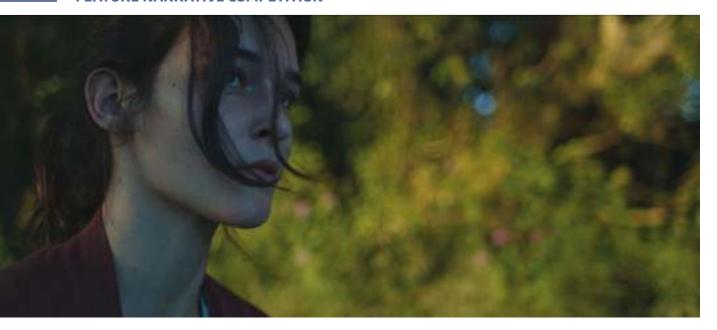
With the camera moving from scene to scene, navigating a complex, almost entirely female universe; we experience a kind of double vision, at times in the quiet world of a fading elite clinging to its privileges, at other times in the outer world of a society in upheaval — as when Chela visits Chiquita in prison, surrounded by a boisterous pressing crowd; or in the quiet interaction between Chela and Nita, the uneducated new live-in maid (a step down in Chela's eyes from the previous maid.)

The Heiresses, director Marcelo Martinessi's debut film, is a sophisticated work of art that balances a finely crafted character study of dominance and the discovery of freedom with incisive commentary on class distinctions in Paraguay.

Nicole Guillemet



Marcelo Martinessi is a director and screenwriter born in Asunción, Paraguay in 1973. He studied communication in his hometown, followed by film at the London Film School. His short films, which revolve around literature and memory, have screened at various festivals including the Berlinale and Clermont-Ferrand. He was executive director of his country's first public television station from 2010 up to the coup d'état in 2012. His attempt at coming to terms with the ensuing political chaos gave rise to his short film La Voz Perdida / *The Lost Voice*, which won the Orizzonti Prize for Best Short at the 2016 Venice International Film Festival.



DIRECTOR Sonja Prosenc

Slovenia, Italy, Norway | 2018 | 105 min English, with Arabic Subtitles

PRODUCERS

Rok Sečen, Sonja Prosnec

PRODUCTION COMPANIES

Monoo, Nefertiti Film, Incitus Films

SCREENPLAY

Sonja Prosenc

CINEMATOGRAPHY

Mitja Ličen

EDITING

Frida Eggum Michaelsen

MUSIC

Luca Ciut

SOUND

Riccardo Spagnol

CAST

Doroteja Nadrah, Kristoffer Joner, Zita Fusco, Matej, Zemljič, Matija Vastl

HISTORY OF LOVE

Zgodovina ljubezni

Sonja Prosenc, Slovenian filmmaker, is back with the film *History of Love*. Just like her first feature *The Tree, this one* also experiments with intense sensory elements, especially with sound, since it has, at its center, a hearing-impaired lead character. This sensory intensity had gained the director a lot of attention also in her first film.

Her new film is about overwhelming mourning and sorrow. A seventeen-year-old loses her mother, an opera singer, in an accident. The film follows the teenage girl Eva as she discovers a hidden world of family secrets. The people involved in these unraveling secrets, and their details, creep into the disturbed girl's psyche. Eva's encounters result in unexpected events, taking us to undiscovered places. Reality and imagination merge to create a world that is uniquely Eva's.

Prosenc's images and sounds are so intense and strong that they make dialogue unnecessary to the film. Places overlap and time stops – or passes very slowly – reflecting Eva's confused state of mind. The cinematic treatment presents different facets of that state in dark frames, and images of Eva's face drenched in sunlight. The sound of classical music, especially Bach, rise intermittently to create a tempo that is unsettling. The Central European setting is reflected in the characters' behavior and emotional responses.

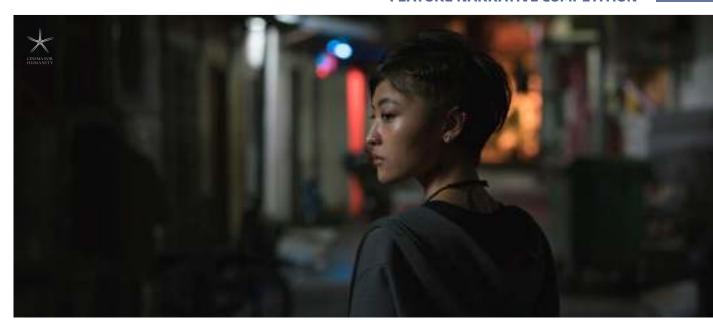
History of Love is a meditative film characterized by slow, elegant camera movement. It does not have a traditional plot, but relies on the audience's interaction with its subtle underlying meanings and messages that require keen attention. The camera does not only move above the ground; it dives under water to follow Eva's passion for diving, and immerses us in her underwater world.

Hauvick Habashian



Slovenian director and writer **Sonja Prosenc** attended Berlinale and Sarajevo Talents after her graduation, and co-founded a production company called Monoo. She directed several shorts and a documentary feature before making her feature narrative debut, *The Tree* (2014), which earned her numerous nominations at prestigious film festivals including Karlovy Vary International Film Festival. The film received the Slovene Film Critics Association Award in 2014. Her second feature film, *History of Love* (2018, GFF), received a special mention at Karlovy Vary this year.

Print Source Monoo rok@monoo.si



DIRECTOR Yeo Siew Hua

Singapore, France, Netherlands | 2018 95 min

Mandarin, English, Bengali, with English and Arabic Subtitles

PRODUCERS

Gazy Goh, Fran Borgia

PRODUCTION COMPANIES

Akanga Film Asia Pte. Ltd., mm2 Entertainment

SCREENPLAY

Yeo Siew Hua

CINEMATOGRAPHY

Hideho Urata

EDITING

Daniel Hui

MUSIC

Teo Wei Yong

SOUNDDamien Guillaume **CAST**

Peter Yu, Liu Xiaoyi, Luna Kwok, Jack Tan, Ishtiaque Zico

A LAND IMAGINED

Most crime films — with their plots, victims and perpetrators — take place within one cursed circle of cunning and conspiracy. However, Singaporian director Yeo Siew Hua takes *A Land Imagined* to a wider plane of conscience. Here, the complex story features an investigative officer and a Chinese immigrant worker, who never meet, but communicate through different intermediary characters. Some of them are involved in the disappearance of the strange young man, while others are trying to escape the dire circumstances that brought them to a treacherous land where they had expected a life of dignity, only to realize they are victims of slavery and bloodshed.

A Land Imagined, which won the Golden Leopard at the Locarno Film Festival last August, poses a crucial question: in a world where borders are no longer barriers, seducing millions to migrate to foreign lands; is this era of technological advancement founded on principles that are nothing but hollow shells, opening the door to murder and humiliation?

First and foremost, this is a film about places. It moves across geographies to shed light on the lives of people who are marginalized and oppressed. Detective Lok is a lonely man who suffers from insomnia, which causes him to be in a zombie-like state. He doesn't talk much and rarely favors violence. He is a well-intentioned man who seeks the truth, and therefore trapped in places that are rotten and empty, like a savage setting guarded by factories and dirty skies.

Wang, the Chinese worker, stands in solidarity with a group of Bengali workers, before he has to defend one of them against the manager of the quarry where they work. Wang's disappearance is the beginning of a rough journey for the detective; it starts in the foreign workers' decrepit chambers and ends with a dance on the beach, as he wonders: what kind of horror is this, robbing us blind of our humanity?

Ziad Al Khozai



Yeo Siew Hua studied philosophy at the National University of Singapore, and later at Ngee Ann Polytechnic's School of Media Studies. He won the Kodak Cinematography Award in Singapore, and his debut feature film *In the House of Straw (2009)* was considered by critics to be a landmark of the Singaporean new wave. The film was screened at the Singapore International Film Festival.

Print Source Visit Films info@visitfilms.com



DIRECTOR

Natasha Merkulova, Aleksey Chupov

Russia, Estonia, France | 2018 | 105 min Russian, with English and Arabic Subtitles

PRODUCERS

Katia Filippova, Katrin Kissa, Guillaume De Seille, Alexander Rodnyansky

PRODUCTION COMPANIES

Pan Atlantic Studio, Homeless Bob, Arlzona Productions, Non-Stop Production

SCREENPLAY

Aleksey Chupov, Natasha Merkulova

CINEMATOGRAPHY

Mart Taniel

EDITING

Vadim Krasnitsky

MUSIC

Andrey Kurchenko

SOUND

Vladimir Pryamov, Aleksandr Fedenyov, Stas Kreckov

CAST

Yevgeniy Tsyganov, Natalya Kudryashova, Yuriy Kuznetsov, Vasiliy Popov, Pavel Maykov, Aleksey Filimonov, Elena Voronchikhina, Maksim Vitorgan

Print Source
Pan Atlantic
katia filipp@mail.ru

THE MAN WHO SURPRISED EVERYONE

Tchelovek kotorij udivil vseh

Egor is a good family man living in the Siberian Taiga. Everybody in the village respects him because he's a good state forest guard and believes in improving his own reality as well as his family, even when he knows his cancer will weigh down his life expectations.

However, Egor's wife Natalia (portrayed by Natalya Kudryashowa, winner of the Best Actress Award in the Orizzonti section of the Venice Film Festival) will mess up his plans. She's determined to rescue him using any type of medicine. During this salvation process Egor will reach his own limitations and be ready to rise from his ashes like a true Phoenix.

The Man Who Surprised Everyone tells a simple story in a lost place and time, about the internal values of a society that accepts illness and troubles, but not someone that will defy normality and therefore will be seen as an aberration. Following the old tradition of Russian fairy tales, this film evolves from drama into a touching story full of magical realism. The style is well known to the filmmaker Natasha Merkulova through the childhood stories she grew up with in Siberia.

In their first feature *Intimate Parts / Intimnie mesta (2013)*, Natasha Merkulova and Aleksey Chupov explored the sexuality of the middle-class society in the big city; whereas their latest film tackles human sexuality with a different approach. This drama, unfolding against the backdrop of a decrepit Russian village, presents a sincere portrait of how old and conservative ways are so hard to change.

Paulo Portugal



Natasha Merkulova was born in 1979 in Orenburg (Russia). She graduated from the Irkutsk University and from the High Courses for Scriptwriters and Film Directors of Moscow. She used to work as a presenter on Irkutsk television. Her debut feature film *Intimate Parts* (2013) was critically acclaimed and gained over 30 awards and nominations at various Russian and international film festivals.

Alexey Chupov was born in 1973 in Moscow, he graduated from the Moscow State University and studied Movie History at Wake Forest University in U.S. He started his career as a TV journalist. Together with his wife Natasha Merkulova he wrote the screenplay and directed the film *Intimate Parts* (2013).



DIRECTOR Richard Billingham

UK | 2018 | 108 min | English, with English with Arabic Subtitles

PRODUCER

Jacqui Davies

PRODUCTION COMPANY

Primitive Film

SCREENPLAY

Richard Billingham

CINEMATOGRAPHY

Daniel Landin

EDITING

Tracy Granger

SOUND

Joakim Sundstrom

CAST

Ella Smith, Justin Salinger, Patrick Romer, Deirdre Kelly, Sam Gittins, Joshua Millard-Lloyd

RAY & LIZ

Ray & Liz is a striking and astonishing debut for Richard Billingham, English photographer and artist-turned-filmmaker, rightfully winning the Special Jury Prize at the 2018 Locarno Film Festival. He dared to encapsulate in film his own filthy, drunken and lonely family environment, somewhere in Thatcher-era Birmingham, where he and his brother Jason lived in miserable conditions among several pets that often had better conditions than them. In a way, Ray & Liz is inevitably biographical as the living echo of those images and memories.

Maybe that is why his aesthetic options favored small details and sketches of domestic daily life over broad images. The film begins (and ends) with a very close picture of father Ray, looking at his plastic bottles filled with cheap home-made cider that would take him through the day. On the other hand, obese, tattooed and chain-smoking Liz would sit around and not do much more than solving jigsaw puzzles or collecting bric-a-brac.

Billingham's film oscillates between cruel years in the 70s, in their council tower block in Brighton after the parents spent all their economies; and the present where old Ray will look at the level of liquid in his bottles as he watches the day go by. Needless to say, the real photographs, taken with cheap camera by Richard himself, really come to life in this absorbing living vignettes that describe, in a very heartfelt tone, the family portrait of social realism and unrest that one might remember from some of Terence Davis and Ken Loach's works.

Paulo Portugal



Originally a photographer, **Richard Billingham** holds a degree in fine arts. He was the first recipient of the Deutsche Borse Photography Prize in 1997. His work is held in many collections including San Francisco Museum of Modern Art, The Metropolitan Museum, New York, V & A and Tate Galleries, London. In 1998, he transitioned from photography to 8mm video documentaries, and ultimately to film, with a job in 2001 in the crew of Hildegarde. He wrote and directed Ray & Liz, his first feature film.

Print Source Luxbox festivals@luxboxfilms.com



DIRECTOR Valerio Mieli

Italy, France | 2018 | 106 min | Italian, with **English Subtitles**

PRODUCERS

Angelo Barbagallo, Laura Briand

PRODUCTION COMPANIES

BibiFilm, Les Film D'ici

SCREENPLAY

Valerio Mieli

CINEMATOGRAPHY

Daria D'Antonio

EDITING

Desideria Rayner

SOUND

Gianluca Scarlatta

CAST

Luca Marinelli, Linda Caridi, Giovanni Anzaldo, Camilla Diana

RICORDI?

Him, Her, they meet, they fall madly in love, they decide to live together, they split, they meet again, accidentally, there is embarrassment between them. They visit the house in which they have been happy in different times. The man who is now living there tells Her that a man came by; somebody who said that lived there twice.

A long love story, seen through the memories of one young couple: recollections altered by moods, their different perspectives, and time itself. The journey through the years of two individuals, united, divided, happy, unhappy, deeply in love, or in love with others, in a single stream of emotions and shades of feeling.

Over the course of their long (love) story, He learns from Her that life is not only spleen and sadness but may also be happiness and love; She, on the contrary, holds against Him the fact that, in time, she has lost her unwavering faith in the future and now she turns, more than she used to do, towards the past. Their memories, as well, change over time: fading or else bursting with happiness, in a present that swiftly slips away, becoming memories.

Valerio Mieli sets the stake very high for his second film, and succeeds, thanks also to the magnificent cast and the terrific editing signed by Desideria Rayner. Long beautiful sequences leave room for the characters' discovery and self-discovery. Time melts away when Mieli, with a firm hand, guides us in the maze of past, present and future memories, crushing cause-effect dynamics in little units of time that are re-organized along the fragile thread of our unreliable, deceitful memory. A terrific film that contains echoes of the best and most intriguing films about memory, from Alain Resnais to Michel Gondry.

> After earning a degree in philosophy from the Sapienza University of Rome, Valerio Mieli studied at Columbia University and started a doctorate at the University of Eastern Piedmont. He went on to

Teresa Cavina



graduate with a degree in directing from the Centro Sperimentale di Cinematografia. His, directorial debut, Dieci inverni / Ten Winters (2009), starring Isabella Ragonese and Michele Riondino, won the **Print Source** Silver Ribbon award, the Ciak d'oro, and a David di Donatello (Italian Le Pacte BAFTA) for best first film. His eponymous novel was published by contact@le-pacte.com Rizzoli. In 2013, Rome's Casa del Cinema hosted a solo show of Mieli's

photographs. Ricordi? (2018, GFF), which he wrote and directed, is his second film.



DIRECTOR Bassam Jarbawi

Palestine, USA | 2018 | 108 min Arabic, Hebrew, with English Subtitles

PRODUCERS

Shrihari Sathe, Yasmine Qaddumi, Bassam Jarbawi

PRODUCTION COMPANIES

Shrihari Sathe, Rimsh Film, Dialectic

SCREENPLAY

Bassam Jarbawi

CINEMATOGRAPHY

David McFarland

EDITING

Bassam Jarbawi, Christopher Radcliff

MUSIC

Jon Natchez

SOUND

Ryan Billia

CAST

Ziad Bakri, Areen Omari, Jameel Khoury, Yasmine Qaddumi, Mariam Basha, Amir Khoury

SCREWDRIVER

Mafak

In 1992, in Al-Amari Refugee Camp, Palestine; eight-year-olds Ziad and Ramzi find the space to explore. While playing around with old tools, Ziad accidentally cuts Ramzi. Ramzi retaliates by stabbing Ziad with a screwdriver. Immediately, they become best friends.

In 2002, now teenagers, Ziad and Ramzi are the stars of Al-Amari basketball team. But, when Ramzi is shot dead in a crossfire, Ziad and his team seek revenge. A failed attempt at the life of a person they think is a settler leads to Ziad's capture by Israeli forces. He is inprisoned, tortured, and finally released fifteen years later. Paraded as a hero upon his release, Ziad doesn't really understand how to react. Utterly confused, he pushes all loved ones away and struggles in silence as he attempts to get his life in order.

Shooting the movie entirely in the West Bank with a Palestinian crew, the director tries to capture a raw and harsh picture of life in Ramallah, spanning three decades, through a character who is not – and does not want to be – a hero. Jarbawi chooses a style that is close to Neorealism in order to create a challenging and simultaneously changeable society, in contrast with a man who cannot, or does not, want to change.



Bassam Jarbawi, born in Palestine, began working as a photographer during the second Palestinian Intifada. Jarbawi studied communication and political science at Macalester College, and earned his master's degree in screenwriting and directing from Columbia University in New York. His short film Roos Djaj / Chicken Heads (2009) premiered at New York Film Festival and screened at Sundance Film Festival, winning awards at the Columbia University Film Festival, Sonoma Film Festival, and Dubai International Film Festival, to name a few. Screwdriver / Mafak (2018, GFF), his debut feature film, was part of the Rawi Screenwriters' Lab (2011), Jordan, and had its world premiere in Venice, at Giornate degli Autori (2018).

Print Source
Dialectic
ssathe@gmail.com



DIRECTOR **Dominga Sotomayor**

Chile, Brazil, Argentina, Netherlands 2018 | 110 min | Spanish, with English and Arabic Subtitles

PRODUCERS

Rodrigo Teixeira, Dominga Sotomayor

PRODUCTION COMPANIES

Cinestación, RT Features, Ruda Cine, Circe Films

SCREENPLAY

Dominga Sotomayor

CINEMATOGRAPHY

Inti Briones

EDITING

Catalina Marín

MUSIC

Sokio (Music Supervisor)

SOUND

Julia Huberman

CAST

Demian Hernández, Antar Machado, Magdalena Totoro, Matías Oviedo, Antonia Zegers, Alejandro Goic, Mercedes Mujica, Eyal Meyer, Gabriel Cañas, Andrés Aliaga

TOO LATE TO DIE YOUNG

Tarde para morir joven

Too Late to Die Young takes place during the summer of 1990, as Chile was reassembling its democracy after the fall of General Augusto Pinochet; however, these socio-political developments have little to do with the lives depicted in the film.

A small group of families live in an isolated community right below the Andes, building a new world away from the urban excesses, with the emerging freedom that followed the recent end of the dictatorship.

In this time of change and reckoning, 16-year-old Sofía and Lucas, and 10-year-old Clara – neighbors in this dry land – struggle with their parents, first loves, and fears, as they prepare a big party for New Year's Eve. They may live far from the dangers of the city, but not from those of nature.

Too Late to Die Young is a film about growing up in a period of massive changes; it deals with the nostalgia and the demystification of a period. It's a coming-of-age story, not just of the young characters but also of the society in Chile, a country that was aching after dictatorship. Sotomayor explores the uneasy relationship between generations and classes, and captures the wisdom of children and the foolishness of adults – the strange melancholy of growing up.



Dominga Sotomayor was born in Santiago, Chile. She studied audiovisual directing at Universidad Católica de Chile, and earned a master's degree in directing at ESCAC in Barcelona. She developed her first feature *Thursday till Sunday* at the Cannes Cinéfondation Residence. The film won the Tiger Award in Rotterdam in 2012 and was screened in more than a hundred festivals. In 2013 she codirected *The Island*, which also won the Tiger. Her latest film *Too Late to Die Young (2018, GFF)* established her as the first female director who won the Leopard for the Best Direction Prize at the Locarno Film Festival. Sotomayor is the co-founder of Cinestación, a leading production company based in Santiago.

Print Source Stray Dogs lison@stray-dogs.com



DIRECTOR Rahi Anil Barve, Adesh Prasad

India, Sweden | 2018 | 109 min Hindi, with English and Arabic Subtitles

PRODUCERS

Sohum Shah, Aanand L. Rai, Mukesh Shah, Amita Shah, Sean Wheelan, Mitesh Shah

PRODUCTION COMPANIES

Sohum Shah Films, Colour Yellow Films, Filmgate Films, Film i Vast

SCREENPLAY

Adesh Prasad, Rahi Anil Barve, Anand Gandhi, Mitesh Shah

CINEMATOGRAPHY

Pankaj Kumar

EDITING

Sanyukta Kaza

MUSIC

Jesper Kyd

SOUND

Kunal Sharma

CAST

Sohum Shah, Deepak Damle, Jyoti Malshe, Anita Date, Ronjini Chakraborty, Mohd Samad

Print SourceSohum Shah Films
sohum@sohumshahfilms.in

TUMBBAD

Tumbbad, a parable about greed, opens with a quote by Mahatma Gandhi: "Earth provides enough to satisfy every man's needs, but not every man's greed."

The narrative that follows takes place in 19th-century India. On the outskirts of a decrepit village called *Tumbbad* lives Vinayak, the stubborn conniving bastard son of the village lord, obsessed with a mythical ancestral treasure. He suspects the secret lies with his great-grandmother, a cursed witch who has been sleeping for centuries, waking up only to eat. Confronting her finally puts him face to face with the guardian of the treasure, an evil fallen god. What starts with a few gold coins quickly spirals into a reckless, perpetual yearning, spanning decades. Vinayak's greed keeps escalating until he unearths the biggest secret of all, something more valuable than the treasure itself.

The fast-paced movie tells a captivating story rooted in Indian folktale that has elements of horror, fantasy and a dark period-thriller. Its stylized look, brilliant special effects and controlled yet powerful performances by the actors, especially Sohum Shah (also the film's producer) who plays the role of Vinayak – a man who didn't know when he had enough – make it a film that offers a unique experience.

The film premiered at the recently concluded Venice International Film Critics' Week, where it was screened as the opening film.

Raman Chawla



Rahi Anil Barve, born in 1979, won the Best Short Fiction Film Award at the 2008 Mumbai International Film Festival with his first short film Manjha, later chosen by acclaimed director Danny Boyle as a special feature for the BluRay release of his Academy Award-winning film Slumdog Millionaire. Tumbbad is his debut feature film.

Adesh Prasad joined the team of *Tumbbad* as a co-producer, co-writer and co-director after having worked as the editor for *Ship of Theseus (2012)*. He is currently writing his next feature, *Baatuni (Chatterbox)*, while developing future projects for Sohum Shah Films, a company that he runs along with producer-actor Sohum Shah.



DIRECTOR A.B. Shawky

Egypt, USA, Austria | 2018 | 97 min Arabic, with English Subtitles

PRODUCERS

Dina Emam, Mohamed Hefzy, Mohamed Sakr

PRODUCTION COMPANIES

Desert Highway Pictures, Film Clinic

SCREENPLAY

A.B. Shawky

CINEMATOGRAPHY

Federico Cesca

EDITING

Erin Greenwell

MUSIC

Omar Fadel

SOUND

Sherif Zein

CAST

Rady Gamal, Ahmed Abdelhafiz, Osama Abdallah, Sayed Batawi, Adel Bomba, Mohamed Abdelazim, Shehab Ibrahim, Yasser Ayouti, Galal El Ashry

YOMEDDINE

Rising filmmaker A.B. Shawky isn't someone who takes the easy path: if he were, he'd hardly have chosen to make his first feature about a leper and an orphan on a road trip. Yet the emotional power of this classically told story catapulted the unknown director into a competition slot at this year's Cannes Film Festival, generating enormous buzz that called attention to the strong, youthful voices within independent Egyptian cinema. Though the format of *Yomeddine* might be considered traditional, Shawky instills the genre with something fresh and meaningful, subtly making audiences see beyond surface values as he guides our sympathies toward a deeper humanity. The heartwarming results take the characters and the viewer on a transformative journey that proves once again why road movies can be so satisfying.

When his sick wife dies, Beshay leaves the leper colony where his parents dropped him decades ago, and heads south to find out why he was abandoned. Not far outside Cairo he realizes his young orphaned friend Obama has hitched a ride, and the two journey towards Qena, near Luxor, encountering hostility as well as unexpected kindness along the way. Though a non-professional actor, Gamal's unaffected performance breaks down knee-jerk responses to physical deformity, resulting in a memorable portrayal of dignity unbroken by a harsh world.

Jay Weissberg



A.B. Shawky is an Egyptian-Austrian filmmaker born in Cairo in 1985. His short films *The Colony (2008), Martyr Friday (2011),* and *Things I Heard on Wednesdays (2012)* have screened at festivals around the world. He studied political science and filmmaking in Cairo, and became fascinated by the Abu Zaabal leper colony, which inspired him for his future works. He is a graduate of NYU Tisch School of the Arts Graduate Film Program, and *Yomeddine (2018, GFF)* was his graduation thesis.

Print SourceFilm Clinic Indie Distribution
www.deserthighwaypictures.com

AMERICA

Claus Drexe France

ANOTHER DAY OF LIFE

Raúl de la Fuente, Damian Nenow Poland, Spain

AQUARELA

Victor Kossakovsky UK, Germany, Denmarl

DREAM AWAY

Marouan Omara, Johanna Domke

GHOST FLEET

Shannon Service, Jeffrey Waldron USA

GRAVES WITHOUT A NAME

Rithy Panh France, Cambodia

MCQUEEN

lan Bonhôte, Peter Ettedgui

OF FATHERS AND SONS

Talal Derki Syria, Germany, Lebanor

OUR TEAM

Jeff Zimbalist, Michael Zimbalist USA, Brazil

SAMOUNI ROAD

Stefano Savona Italy, France

THE SWING

Cyril Aris Lehanon

WHAT COMES AROUND

Reem Saleh Lebanon, Egypt, Greece, Slovenia



DIRECTOR Claus Drexel

France | 2018 | 83 min | English with Arabic Subtitles

PRODUCERS

Laurent Lavolé, Oliver Père, Rémi Burah

PRODUCTION COMPANIES

Gloria films, ARTE France Cinema

SCREENPLAY

Claus Drexel

CINEMATOGRAPHY

Sylvain Leser

EDITING

Véronique Bruque

MUSIC Ibrahim Maalouf

SOUND Hervé Guyader

AMERICA

Following On the Edge of the World, his documentary film about the homeless people of Paris, Claus Drexel travelled this time to the United States of America to meet the inhabitants of Seligman, a small town in Arizona crossed by Route 66, when America was about to elect Donald Trump. By listening attentively to these ordinary citizens, the filmmaker draws the fascinating portrait of the town and its inhabitants who are surrounded by desertification and the fear of declassification.

Sylvain Leser, the cinematographer, frames the splendid expanses of the Grand Canyon and shows us images of abandoned mobile homes, carcasses of luxury cars rotting in the sun - the signs of a lost grandeur. Commonplace but authentic characters take life before our eyes: a young driver who drinks beer faster than his shadow, a granny armed to the teeth who has experienced several wars, George, who poses proudly with his guns and rifles, «toys» as he calls them.

Their fascinating – and sometimes terrifying – but sincere accounts make rather intelligible the ideas that at first seem stereotyped. Convinced that guns and fire arms are means of self-protection and not for encouraging violence; these voters, bruised and fragile, seem to be swayed by Trump's call to make America great again.

The film carefully and masterfully avoids judging its protagonists and prefers rather to transcribe the nostalgia of a bygone era.

Raman Chawla





Claus Drexel, of Bavarian origin, spent most of his life in France. After graduating from film school, he worked as a director of photography. His career as a director began with short films *C* 4 (1996), *The Operating Theatre* (1998) and The Divine Inspiration (2000). The films participated in more than a hundred festivals worldwide and won several awards. His first feature film *Family Values* (2008) won the Best Screenplay Award given by CNC. *On the Edge of the World*, his documentary film about the homeless people of Paris, premiered at the Cannes Film Festival (ACID) and went on to win the Grand Prize of the International Francophone Film Festival in Germany. The film was shown at the prestigious National Gallery of Art in Washington DC.



DIRECTOR Raúl de la Fuente, Damian Nenow

Poland, Spain | 2018 | 86 min | English, Portuguese, Polish, Spanish, with English and Arabic Subtitles

PRODUCERS

Jarosław Sawko, Ole Wendorff-Østergaard, Amaia Remirez, Raúl De La Fuente

PRODUCTION COMPANIES

Platige Image, Kanaki Films, Puppetworks Animation Studio, Animations Fabrik, Umedia, Walking The Dog, Wüste Film

SCREENPLAY

Raúl De La Fuente, Amaia Remirez, David Weber, Niall Johnson, Damian Nenow

CINEMATOGRAPHY

Raúl De La Fuente, Gorka Gomez Andreu

EDITING

Raúl De La Fuente

MUSIC

Mikel Salas

SOUND

Oriol Tarrago

ANOTHER DAY OF LIFE

Jeszcze Dzień Życia

Another Day of Life is the gripping story of a three-month-long trip that renowned Polish reporter Ryszard Kapuściński took across Angola ravaged by a war in which the front lines shifted like a kaleidoscope.

In a mélange of animation and non-fiction, the poignant story of Polish war reporter and teacher Ryszard Kapuściński (passed away in 2007) retells the degradation of Angola just after the Portuguese Carnation Revolution in 1974, and the long civil war for independence between 1975-76. This haunting film experience, based on Kapuściński's eponymous book, is led by his irresistible impulse to tell the truth of Luanda, by then a capital ravaged by chaos, political interests and violence. In a way, he went as a reporter and came back as a writer.

The film weighs down the relevance of some protagonists in a conflict that quickly overcomes the national borders and reaches an international dimension where the C.I.A., South African Army and Cuban freedom fighters play a key role. However, the audience will experience a sense of compassion and respect for the human spirit, specially led by the efforts of Farrusco, a rogue Portuguese special forces operative that was serving in MPLA's - the liberation military movement - at the time; and Carlota, a fierce guerrilla fighter, underlining the credible real life characters in a reflection upon the conflict of four decades ago.

The clever combination of animation, documentary and special effects succeeds in depicting a much clearer vision of Kapuściński's memory, where the joyful moments with friends are intertwined with nightmares of death and destruction.

Pablo Portugal



Raúl de la Fuente works as a director, cinematographer, screenwriter, editor and sound designer. He had his biggest success as a writer and director with *Nömadak Tx (2007)*, which was the most awarded Spanish film in 2007. In 2014 he won the Goya Award for Best Documentary *Short with Minerita (2013)*.

Damian Nenow's first-year film *The Aim (2005)* received an honorable award at the International Animated Film Festival ReAnimacja in Lodz. After his latest short animation *Fly for Your Life (2015)*, he devoted himself to the collaboration with Raúl de la Fuente for *Another Day of Life*.

Print Source Indie Sales festival@indiesales.eu.



DIRECTOR Victor Kossakovsky

UK, Germany, Denmark | 2018 | 89 min Russian, English, Spanish, with English Subtitles

PRODUCERS

Aimara Reques, Heino Deckert, Sigrid Dyekjaer

PRODUCTION COMPANIES

Actonite Productions, Danish Documentary Productions, Ma.Ja.De Filmproduktion

SCREENPLAY

Victor Kossekovsky, Aimeze Regues

CINEMATOGRAPHY

Victor Kossakovsky, Ben Bernhard

EDITING

Victor Kossakovsky, Molly Malene Stensgaard, Ainara Vera

MUSIC

Eicca Toppinen

SOUND

Alexander Dudarev

AQUARELA

Aquarela takes audiences on a deeply cinematic journey through the transformative beauty and raw power of water. Filmed at a rare 96 frames-per-second, the film is a visceral wake-up call that humans are no match for the sheer force and capricious will of Earth's most precious element. From the precarious frozen waters of Russia's Lake Baikal to Miami in the throes of Hurricane Irma to Venezuela's mighty Angels Falls, water is Aquarela's main character, with director Victor Kossakovsky capturing her many personalities in startling visual detail.

In Victor Kossakovsky's own words:

"through the natural lens of water you can see, experience and feel the ebb and flow of all known human emotions – anger, aggression, peacefulness, nobility, loneliness, jealousy... everything! (...) I want to film every possible emotion that can be experienced whilst interacting with water: beautiful emotions along with horrible ones. Ecstasy and inspiration, destruction and human devastation."

Aquarela, screened at the recently concluded Venice Film Festival, is a work of sheer art that expresses the adventurous and risk-taking spirit of its maker. Kossakovsky travelled across continents and used the best and most modern techniques to bring out minute details in the spectacular images that we experience through the film. Those images illustrate the finite power of mankind and the infinite potential of nature, more specifically of water, and its capacity to destroy when in fury, over and above its importance to our sustenance and survival.

The film shows us our small standing in the larger scheme of the universe, a feeling perhaps of awe and fear that could propel us to be more compassionate, concerned and respectful to our fellow beings and nature itself.

Raman Chawla



Victor Kossakovsky is a renowned Russian director who has been making documentaries since 1989, winning over 100 awards in national and international festivals. In many of his films, he plays the role of cinematographer, writer, and director. His film *Vivan Las Antipodas!* premiered at the Venice Film Festival in 2011 and screened at more than 80 international film festivals across the globe. Kossakovsky is a member of the Academy of Motion Picture Arts and Sciences and European Film Academy. He was also commended as Honored Artist

Print Source Italia Film hyam.saliby@italiafilm.com.lb



DIRECTOR Marouan Omara, Johanna Domke

Egypt, Germany | 2018 | 85 min English, Arabic, with English Subtitles

PRODUCERS

Mark Lotfy, Roman Roitman

PRODUCTION COMPANIES

Monokel, Fig Leaf Studio, Fruit Market Kultur and Mediem Gmbh

SCREENPLAY

Marouan Omara, Johanna Domke

CINEMATOGRAPHY

Jakob Beurle

EDITING

Gesa Jäger, Louly Seif

MUSIC

Bilgehan Özis

SOUND

Eric Gerish

DREAM AWAY

Al Holm Al Ba'eed

The paths of a group of Egyptian young people cross in Sharm El Sheikh, where they work as summer resort employees. Although their journey is led by their dream of better opportunities, they discover how isolated and deserted their lives are, much like the city in the south of the Sinai Peninsula, which is no longer a touristic destination. As they are the only inhabitants of the ghost city, they start to reflect on their limited choices, disappointments, and their far-fetched dreams.

In *Dream Away* (2018) by Marouan Omara and Johanna Domke, the challenging political and economic conditions after the Arab spring and the aftermath of the terrorist attacks on the city that took place three years ago are not directly uttered in words; they are hinted at through the protagonists' actions and the smart use of music and songs.

Omara and Domke break the fourth wall so that the characters speak about their agony and desperation directly to the viewers. But they also apply a thin line between documentary and fiction in a docudrama-like film where the combination between imagination and reality emphasizes the dreamy state of mind of all the characters.

Dream Away will leave you with dozens of questions: does the man in the monkey costume exist in reality or only in their imagination? Are they real people or actors and actresses? Do I really need an answer?

Although the events occur far away from Cairo and other big cities of Egypt, it draws a picture of the dilemma faced by a generation. The film was screened in the Documentary Competition of the 2018 Karlovy Vary International Film Festival.

Nahed Nasr



Marouan Omara is an Egyptian filmmaker. He studied applied arts at Helwan University, and filmmaking at the Academy of Cinema, Arts and Technology in Egypt. His films *Crop (2013)* and *Azziara (2015)*, have been screened at the Jihlava International Documentary Film Festival. *Dream Away* received the Berlinale Talents Doc Station Development Grant in 2015.

Johanna Domke studied fine arts at the Royal Danish Art Academy in Copenhagen and the Malmö Art Academy in Sweden. Her work has received considerable attention at exhibitions and film festivals around the world.

Print Source
MAD Solutions
info@mad-solutions.com



DIRECTOR **Shannon Service, Jeffrey** Waldron

USA | 2018 | 90 min | English, Burmese Thai, Khmer, with English and Arabic Subtitles

PRODUCERS

Ion Bowermaster, Shannon Service

PRODUCTION COMPANIES

Vulcan Productions, Seahorse Productions

SCREENPLAY

Shannon Service, Jeffrey Waldron

CINEMATOGRAPHY

Jeffrey Waldron

EDITING

Parker Laramie

MUSIC

Mark degli Antoni

SOLIND

Mac Smith

GHOST FLEET

Ghost Fleet is a feature-length documentary that pulls back the veil on the seafood industry to reveal striking stories of survival and redemption. Hauntingly beautiful and driven by a strong-willed heroine, it takes viewers on a sweeping search of remote Indonesian islands looking for escaped men who eke out survival. Too much of the seafood we enjoy - frozen fish, shrimp cocktail, pet food - is caught by slaves.

Thailand is one of the world's largest seafood exporters with a huge fishing fleet that needs thousands of fishermen. Decades of overfishing has decimated fish stocks in the region and today the Gulf of Thailand is one of the most barren parts of the ocean. Thai captains now scramble to find crew willing to travel thousands of miles to find fish. Human traffickers have started to fill the labor shortage by selling men from Myanmar, Laos, Cambodia, and other impoverished nations to fishing companies for as little as a few hundred dollars each. Once at sea, these captive men go months, even years, without setting foot on land, earning little to no pay - becoming slaves at sea. Ghost Fleet follows a small group of activists who risk their lives to find justice and freedom for the enslaved fishermen.

Co-directors Shannon Service and Jeff Waldron depict their agonizing situation from the point of view of a determined middle-aged human rights worker, Patima Thungprachayakul. The film, in documenting this journey of redemption is heartfelt, eloquent and memorable.

Raman Chawla



work has appeared in The New York Times, the BBC and The Guardian of London. Shannon has won several reporting awards, including an Edward R. Murrow.

A graduate of USC's prestigious Cinema-Television Production program, Jeffrey Waldron earned a 2012 Independent Spirit Award nomination for Outstanding Cinematography. He has received another ten awards and nominations for his directing and cinematography. In 2013 he was nominated for Best Director (Non-Fiction) at the International Academy of Web TV Awards.

Shannon Service is an independent reporter and filmmaker whose

Print Source Endeador Content nvazdi@endeadorcontent.com



DIRECTOR Rithy Panh

France, Cambodia | 2018 | 115 min French, Khmer, with English and Arabic Subtitles

PRODUCER

Catherine Dussart

PRODUCTION COMPANY

Catherine Dussart Productions, Arte France, Anupheap

SCREENPLAY

Rithy Panh, Agnés Sénémaud

CINEMATOGRAPHY

Rithy Pan, Prum Mésar

EDITING

Rithy Pan

MUSIC

Mark Marder

SOUND

Eric Tisserand, Vann Sereyrathanan, Julien Ngo Trong

GRAVES WITHOUT A NAME

Les tombeaux sans noms

A thirteen-year-old child, who lost most of his family under the Khmer Rouge, embarks on a search for their graves. What does he find there? And above all, what is it that he is looking for? Villages defaced beyond recognition? Witnesses who are reluctant to speak? Or, is it the ethereal touch of a brother or sister? *Graves Without a Name* is a cinematic work that reaches well beyond the story of a country.

After *The Missing Picture* (winner of Un Certain Regard at Cannes 2013 and Oscar nominee for Best Foreign Language Film) and *Exile*, Rithy Panh continues his personal and spiritual exploration. While *S21: the Khmer Rouge Killing Machine (2002, winner of François Chalais Prize at Cannes)* and *Duch, Master of the Forges of Hell (2010, César nominee for Best Documentary)* analyzed the mechanisms of crime, *Graves Without a Name* searches for a path to peace.

The film premiered at the recently concluded Giornate degli Autori / Venice Days, where it was screened as the opening film. It was also warmly received at Telluride and Toronto film festivals earlier this month.

Raman Chawla



Rithy Panh was born in 1964, in Cambodia. A survivor of the Khmer Rouge, he escaped from a labor camp in Pol Pot and took refuge in Thailand. He finally arrived in Paris in 1979, where he studied filmmaking at the IDHEC. In 1989, he returned to Thailand to make *Site 2*, a film about the hardships that his compatriots have to face. His much acclaimed and awarded work since then is a chronicle of the history of his country and the struggle of his people against an oppressive regime. *The Missing Picture*, a memoir of the director's childhood, provides the foundation for *First They Killed My Father (2017, GFF)* by Angelina Jolie, which was co-produced by the director himself.

Print SourcePlaytime
joris@playtime.group



DIRECTOR lan Bonhôte, Peter Ettedgui

UK | 2018 | 111 min English, with Arabic Subtitles

PRODUCERS

Andee Ryder, Nick Taussig, Paul Van Carter

PRODUCTION COMPANIES

Misfits Entertainment, Embankment Films, Creativity Capital, The Electric Shadow Company

SCREENPLAY

Peter Ettedgui

CINEMATOGRAPHY

Will Pugh

EDITING

Cinzia Baldessari

MUSIC

Michael Nyman

SOUND

Jack Gillies

MCQUEEN

"In front of me I saw a chubby man, not attractive at all, holding a pile of fabrics on his arms, and when I asked him what he was looking for he said he wanted to see me so he would work for me."

Such are the words spoken by British fashion educator Bobby Hillson in the film as she describes her first meeting with Alexander "Lee" McQueen, the exceptional artist and fashion designer who lived a life that resembled his great talent, until he decided to end it himself in 2010, not yet past forty.

Arguably, McQueen never had the classical fashion designer look. Even at the later stages, when he tried to change his appearance and the way he dressed, the chubby, friendly British lad that he is remained clear. It is the image of a guy who, had it not been for his outstanding talent, would have probably had a very average job at a store, waiting for weekends so he could go out to watch a movie and grab a beer.

Yet talent is like scandal, impossible to hide. Every time directors Ian Bonhôte and Peter Ettedgui step away from the interviews where McQueen's friends and loved ones tell intimate stories of him to actually show aspects of his work, it is easy, even for someone who doesn't know much about fashion design, to recognize the stunning ability McQueen had. He turned his fears, obsessions and even mental troubles into outrageous shows, rife with opposing sentiments: an unwavering loyalty to the art of fashion, and a consuming disdain for its world, or perhaps the contemporary world in general.

Through a balanced combination of the filmed testimonials and footage of the fashion shows, the filmmakers recount the short and painful story of a man so talented that he couldn't walk the path to the success his skill deserved, without losing parts of himself every day. It is a cinematic ode to an artist too tender to have persisted without falling.

Ahmed Shawky



Peter Ettedgui was born into a family in fashion. His father, Joseph Ettedgui, is the founder of the famous British brand "Joseph," Peter, however, did not follow in his father's footsteps, but took film as a profession, writing the scripts of multiple feature films including *Vigo: A Passion for Life (1998)* and Onegin (1999). *McQueen (2018*, GFF) is his directorial debut.

Ian Bonhôte is an award-winning director and producer, who made a name for himself as a director of music videos and commercials for some of the world's top brands. *McQueen (2018*, GFF) is his first documentary film.

Print SourceFront Row Filmed Entertainment nz@frontrowent.ae



DIRECTOR **Talal Derki**

Syria, Germany, Lebanon | 2018 | 99 min Arabic, with English Subtitles

PRODUCERS

Tobias Siebert, Hans Robert Elsenhauer, Talal Derki, Angar French, Eva Kemme

PRODUCTION COMPANIES

Basis Berlin Film Produktion, Ventana Film, Cinema Group Production

SCREENPLAY

Talal Derki

CINEMATOGRAPHY

Kahtan Hasson

EDITING

Anne Fabini

MUSIC

K.S. Elias **SOUND**

Sebastian Tesch

OF FATHERS AND SONS

An Alabá wa Alabná

In *Of Fathers and Sons*, Syrian filmmaker Talal Derki pulls off an amazing and dangerous exploit to produce a verité documentary about Abu Osama, a leading commander of al-Nusra, then known as al-Qaeda in Syria. Posing as a pro-jihadist photojournalist interested in the rise of the caliphate, Derki gains Abu Osama's confidence to give a close-up portrait of radical Islamist ideology, the dangerous daily routine of a jihadist fighter, and the enduring intimacy and tenderness of family life despite the ever-present conflict

Set in a remote village in northern Syria, the landscape is a desolate expanse of minefields, abandoned tanks, and bombed-out homes. It is Abu Osama's base of operations, and also the playground for his eight boisterous and rough-housing sons – the daughters and wives are nowhere to be seen. Taken out of school at the age of twelve, the eldest son, also named Osama, is sent with his younger brother to a camp to learn Sharia law, to memorize the Koran, and to become a fighter. By the time the film ends, two years later, he «has been led down the path of death,» ready and eager to join his father's holy war.

Edited by Anne Fabini, Derki's collaborator in the prize-winning film *Return to Homs* (Sundance 2014 World Cinema Grand Jury Prize), *Fathers and Sons* feels personal and unfiltered. It is a film replete with contradictions, engaging on the one hand with the universal humanity of family life, and on the other with single-minded hatred passed from one generation to another. Yet Derki remains the empathetic observer, never judging, simply serving as a witness.

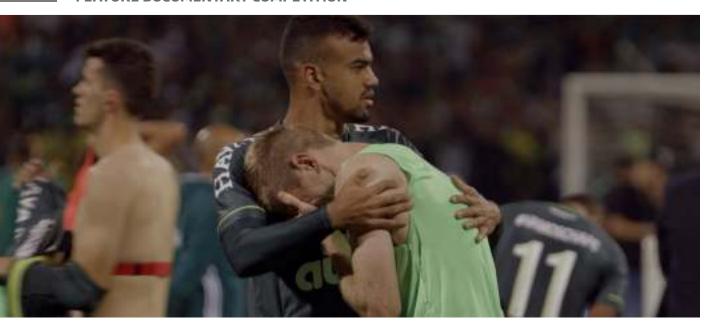
Nicole Guillemet



Talal Derki was born in Damascus and has lived in Berlin since 2014. He studied film directing in Athens, worked as an assistant director for many feature film productions, and was a director for several Arab TV programs.

Talal Derki's short films and feature-length documentaries have received awards at a variety of festivals. His feature documentary *Return to Homs* won the Sundance Film Festival's Documetry World Cinema Grand Jury Prize in 2014.

Print Source
Autlook Filmsales
welcome@autlookfilms.com



DIRECTOR Jeff Zimbalist, Michael Zimbalist

USA, Brazil | 2018 | 101 min Portuguese, with English and Arabic Subtitles

PRODUCERS

Jeff Zimbalist, Michael Zimbalist, Colby Gottert

PRODUCTION COMPANIES

Fox Sports Films, All Rise Films, DDC International

SCREENPLAY

Michael Zimbalist, Jeff Zimbalist

CINEMATOGRAPHY

Fedrico Pardo, Julian Duque, Andres "Comanche" Vergara, Colby Gottert

EDITING

Luis Dechtiar, Jordan Baese

MUSIC

Alejandro Reyes

SOUND

Willie Elias, Ross Nelson

OUR TEAM

Nossa chape

"Chapacoense" or "Chape" is the football team of the small southern Brazilian town of Chapecó. From playing on a dirt stadium, it grew to become a nationally recognized team that qualified to play the final game in its continent's championship.

Tragically, the plane that was carrying the team to play its match in Colombia crashed, killing 77 people. Three players, one of whom lost his leg, survived the crash.

The disaster not only hit the families and friends of those who perished but also affected the town that had risen to international fame because of its football team. The aspirations that had soared came crashing down with the airplane and the entire town woke up to debris and scattered body parts.

The documentary by the Zimbalist brothers is the story of this tragic event and how the team and the city struggled to survive it. It asks many questions pertaining to the accident the reasons behind it; eventually going further to present a powerful account of how the team was rebuilt and how the people of Chapecó overcame their anguish and hardship. It presents the story of an earth-shattering loss, and that of the people who try to cope with it, with unique insights into how winners are made, and how winning does not always depend on the skills of the players.

Our Team is an inspirational cinematic work, and a documentary film that touches the heart.

Amal Al Gamal





The Zimbalist brothers, **Jeff Zimbalist** and **Michael Zimbalist**, cowrote and co-directed their feature documentary *Our Team*. They worked together on a number of award-winning documentary films in the past. Their most famous documentaries are *Pele: Birth of a Legend (2016), The Two Escobars (2010), Youngstown Boys (2013) and <i>Momentum Generation (2018)*. In 2004, they founded All Rise Films, an Academy Award-shortlisted, Emmy and Peabody Award-winning media company that specializes in both documentary storytelling and scripted content based on or inspired by real people and events.

Print SourceFront Row Filmed Entertainment nz@frontrowent.ae



DIRECTOR Stefano Savona

Italy, France | 2018 | 126 min Arabic, with English Subtitles

PRODUCERS

Penelope Bortoluzzi, Marco Alessi, Cecile Lestrade

PRODUCTION COMPANIES

Pico Films, Dugong Films, Alter Ego Production

SCREENPLAY

Stefano Savona, Lea Mysius, Peneloppe Bortoluzzi

CINEMATOGRAPHY

Stefano Savona

EDITING Luc Forveille

MUSIC

Julia Tagliavia

SOLIND

Jean Mallet

SAMOUNI ROAD

La strada dei Samouni

«I don't know how to tell a story,» says Amal, a young girl in the opening scene of Italian director Stefano Savona's innovative documentary treatment of the «Zeitoun incident» of January 2009. This was the notorious Israeli military operation in a previously peaceful. rural district of Gaza City; which resulted in the death of 48 civilians, among which were 29 members of Amal's clan, the Samouni.

Using film shot in the aftermath of the incident, archival footage, ghostly drone images of the attack, and artist Simone Massi's powerful black and white, hand-drawn animation; Savona weaves a powerful story of the massacre and its aftermath. The film begins slowly with scenes of Amal in her pink sweater, walking, talking, watering plants, describing where the giant olive tree, the soul of the village, grew before it was destroyed. Soon the pace picks up, as animation - dreamlike and ominous - is intercut with scenes of life in Gaza, the disparate threads of the story tied together by Amal's recurring presence.

Prefiguring worse events to come, Amal's father, the clan's storyteller, narrates the Koranic tale of Ababi to the visual accompaniment of Massi's terrifying animations, in which the armor-clad behemoths of Abraha are defeated by a flock of birds swirling in the sky, dropping clay-baked stones upon the monsters. But the real terror begins when Israeli fighters descend from helicopters, their action on the ground depicted in greytoned drone footage with both soldiers and captives moving about in a silent landscape as impersonal white figures from beyond the grave.

Director Savona's (Tahrir: Liberation Square) imaginative use of visual media, coupled with masterful use of sound, creates a feeling of approaching doom through long sequences and flashbacks, pivoting in the final scenes to a foretaste of hope.

Nicole Guillemet



Stefano Savona was born in Palermo, Sicily. Before moving to Paris to pursue a career in filmmaking, he studied archeology and anthropology in Rome and the UK and traveled extensively throughout the Near East to take part in different archeological excavations. This same region is where he later shot most of his films; including Notes from a Kurdish Rebel (2006), Cast Lead (2009) and Tahrir: Liberation Square (2011), which won the David di Donatello and Nastro d'Argento awards for Best Documentary.

Doc & Film International d elstner@docandfilm.com



DIRECTOR Cyril Aris

Lebanon | 2018 | 74 min Arabic, French, Italian, with English Subtitles

PRODUCER

Cyril Aris

SCREENPLAY

Cyril Aris, Mounia Akl

CINEMATOGRAPHY

Cyril Aris

EDITING

Cyril Aris

MUSIC

Paul Tyan

SOUND Cedric Kayem

THE SWING

Almargoha

Cyril Aris's *The Swing* is unique among other Lebanese documentaries revolving around one of the director's family members, particularly in its cinematic approach to death and how it attempts to confront it visually. Most documentaries of the kind rely on direct conversations with a father, mother, or uncle, but *The Swing* records the daily life of two elderly parents facing the toughest challenge life could throw their way: the death of their daughter. Both of them, however, experience the aftermath in a completely different way.

The seemingly straightforward documentation doesn't stand in the way of the film taking a further regenerative dimension. The editing imbues the film's visual storytelling with an aesthetic style that makes death tangible through the two main characters — Antoine and Viviane — in narrative sequences that appear simple but are actually deeper than they seem to be. These sequences seamlessly reveal personal and wider worlds through a reflective tone that emphasizes the spiritual secrets and psychological obsessions of the characters. It also opens up a host of various possibilities in interpreting the different manifestations of death, such as mourning, acceptance, forgetfulness, isolation or silent dejection.

And while memory — individual and collective — often dominates the stories that are told by the parents in the films made by their sons or daughters (it is often a verbally rendered memory based on personal and public narratives); the pain of death is at the core of *The Swing*. It manifests in the subtle, deep, brutal dialogue between Cyril Aris and his parents, or perhaps between the director and his late sister as well. It can be seen as an entryway to understanding a lot of issues pertaining to the humanity of the everyday, in addition to the painful questions induced by death.

The game Aris plays cannot be ignored. By choosing to make the death of his sister, Marie-Therese, the center of his film, he confronts mourning and loss despite their unutterable cruelty. In doing so, he creates one of the most outstanding Arab documentaries in recent times — aesthetically, cinematically and humanistically.

Cyril Aris is a Lebanese director and screenwriter, who holds an MFA in film directing / screenwriting from Columbia University. His latest short film, *The President's Visit (2017)*, premiered at the 42nd Toronto International Film Festival and won the US National Board of Review Student Grant Award, the Muhr Special Jury Prize at the 14th Dubai International Film Festival and the Grand Jury Prize for Best

Narrative Short at the 49th Nashville Film Festival. His first feature

documentary The Swing (2018), recipient of a post-production grant

from AFAC, had its world premiere in the documentary competition of

the 53rd Karlovy Vary International Film Festival.

Nadim Jarjurah



Maulili jaijulali

Print Source Cyril Aris www.cyrilaris.com



DIRECTOR Reem Saleh

Lebanon, Egypt, Greece, Slovenia | 2018 79 min | Arabic, with English Subtitles

PRODUCERS

Reem Saleh, Konstantina Stavrianou

PRODUCTION COMPANIES

Mazameer Productions

SCREENPLAY

Reem Saleh

CINEMATOGRAPHY

Tarek Hefny

EDITING

Redzinald Simek

MUSIC

Mirza Tahirovic

SOUND

Esad Rebihic

WHAT COMES AROUND

Al Gami'ya

"To my mother... You asked me to take care of your people so I shared their stories" is the touching epilogue at the end of the film, and it is a pivotal element for a deeper understanding of it because Saleh's mother's people are the ones living in Rod EI-Farag, one of Cairo's poorest districts. The director makes the best use of this unique proximity and distils, from the hundreds of hours of shooting she made in seven years, a tense, moving story that without shying away from the harshness of their condition, preserves the dignity of its characters and allows those whose voices are seldom heard to speak freely about their hopes and fears. There are terrific human beings among them; like Umm Ghareeb, an independent, strong-willed and very smart woman that, in absence of an adequate welfare state, is running a small credit union (al-gami'ya) that helps the community to face unforeseen or big expenses. Or there is Dunia, who we follow from her early to mid-teenage years; charming, manipulative and determined to make her own choices even when she cannot fully evaluate their terrible consequences.

A stunning cinematography, full of light and colors, captures all the hidden beauty of this run-down neighborhood and caresses places and people with a sweet breeze of respect and love.

Teresa Cavina



Reem Saleh graduated from the Lebanese American University in Beirut with a BA in radio, TV, film and psychology. She began her career as a theater and film actor and has been assistant director in a number of films (i.e. When Maryam Spoke Out by Assad Fouladkar). She has directed the short film *The Naked Eye (2002)*, the stage play Wings, written by Arthur Kopit, and numerous television documentaries for MTV Lebanon and Rotana Enterprise. In 2006 she started to work for the Al Jazeera Children's Channel as a producer and voice-over artist. What Comes Around is her first feature documentary.

Print Source
Mazameer Productions
salehreem@gmail.com

Journey into Egyptian Wonderment



THE PYRAMIDS · EGYPT



SHORT FILM COMPETITION

ABDULLAH AND LEILAH

Ashtar Al Khirsan Iraq, UK

ALL INCLUSIVE

Corina Schwingruber Ilió

ALL THESE CREATURES

Charles Williams

CALENDAR

Igor Poplauhir Russia

THE CORD

Al Laith Hajjo

EVA

Xheni Alushi Switzerland

EYEBROWS

Tamer Ashry

FORK & KNIFE

Adam Abd ElGhaffai

Egypt

THE GIFT

Latifa Doghri

GUAXUMA

Nara Normande France, Brazil

HI I NEED TO BE LOVED

Marnie Ellen Hertzler

JUDGEMENT

Raymund Ribay Gutierrez

LABOR

Cecilia Albertini USA, Italy

MISCELLANEOUS

Léon Yersin Switzerland

MY BEST FRIEND'S SHOES

Ajitpal Singh India

THE NEPHEW

Wilhelm Kuhn UK, France

THE NIGHT OF CESARE

Sergio Scavi Italy

OUR SONG TO WAR

Juanita Onzaga Colombia, Belgium

SHEIKH'S WATERMELONS

Kaouther Ben Hania Tunisia, France

SON OF A DANCER

Georges Hazim Lebanon

SPRING

Nathalia Konchalovsky Russia

STRANGE PLANET THEORY

Marco Antônio Pereira

TOMATIC

Christophe M. Saber Switzerland. France

WORLD PREMIERE



Iraq, UK | 2018 | 20 min English, Arabic, with English Subtitles

PRODUCER Dominique Unsworth Tara Creme PRODUCTION COMPANY Resource Productions

MUSIC SOUND Doug Haywood CAST Sami Abdulhameed,

Houda Echoufani

SCREENPLAY Ashtar Al Khirsan CINEMATOGRAPHY

Vladimir Trivio EDITING Tracy Granger

ABDULLAH AND LEILAH

Haunted by memories of his childhood in Baghdad, Abdullah suffers from dementia and struggles to communicate with his British-born daughter Leilah. As his mind wavers between his past and his unfamiliar present, he no longer remembers the life he has lived in London for the past 60 years or the fluent English he has spoken. Leilah, who only speaks English, needs one last moment of connection with her father before she also fades from his memory.



DIRECTOR Ashtar Al Khirsan

Ashtar Al Khirsan has made several documentary films that have been screened and acclaimed at international film festivals in Edinburgh, London, Rotterdam and Chicago, where she won the Best Arts Documentary Film Award for her film about Pete Doherty. Her feature film script, Bird in a Storm, was developed with the support of Creative Europe Media and was selected for the Sources 2 Script Development Workshop. Abdullah and Leilah is her first directorial work in fiction.

> MUSIC Heidy Happy

SOUND

Robert Büchel



Switzerland | 2018 | 10 min

PRODUCER Stella Händler PRODUCTION

COMPANY Freihändler Filmproduktion GmbH

SCREENPLAY Corina Schwingruber

CINEMATOGRAPHY Nikola Ilić

EDITING Corina Schwingruber

ALL INCLUSIVE

A workout on the sun deck, a conga line in the dining hall, a photo shoot with the captain, or a beauty contest for all ages: fun around-the-clock is guaranteed on a cruise, while you float along with your hotel room. The sea-faring holiday fortresses have come into vogue and business is booming. In the towering ship's wake, we are left behind with a hoard of digital memories and a cloud of exhaust fumes on the horizon.



DIRECTOR Corina Schwingruber Ilić

Corina Schwingruber Ilić is a Swiss filmmaker and editor. She is a member of the Swiss Film Academy and a board member of Film Zentralschweiz. In 2017, she co-founded the Pro Short (Swiss Short Film Association). Her latest short documentary Baggern - Tons of Passion was nominated for the national Swiss Film Award and won awards at several festivals around the world.

SHORT FILM COMPETITION

SOUND



Australia | 2018 | 14 min English

PRODUCER Charles Williams PRODUCTION COMPANY Simpatico Films

Craig Conway

CAST

Yared Scott, Mandela

Mathia, Helen Hailu,

Melody Demessie

SCREENPLAY
Charles Williams
CINEMATOGRAPHY

Adric Watson

EDITING

Charles Williams,

Dan Lee

MUSIC

Chiara Costanza

DIRECTOR

Charles Williams



A 13-year-old boy takes a stroll down memory lane in an attempt to restore the image he has of his destructive father. He starts to pull apart the memories that led to his life's tragedy while coming to terms with his own fears about what sort of a man he will become. In parallel, he tries to deal with a mysterious infestation that crept into both his house and garden.

Charles Williams grew up in Northern Victoria, Australia. While still in his teens, he won the Best Director Award at Tropfest and over the past decade his films won awards at some of the world's greatest festivals including Clermont-Ferrand, SXSW, Telluride, Toronto, MIFF, Flickerfest and Sapporo. His latest film All These Creatures won the Palme d'Or at the 2018 Cannes Film Festival.

Russia | 2018 | 28 min Russian, with English Subtitles

PRODUCER
Konstantin
Shavlovsky
PRODUCTION
COMPANY
New Cinema Scho

in Irina Salikova, Gala ky Samoilova, Kirill TION Kukushkhin

ALL THESE CREATURES

New Cinema School
SCREENPLAY
Igor Poplauhin
CINEMATOGRAPHY
Evgeni Rodin
EDITING
Igor Poplauhin

SOUND Vyacheslav Nesmevanov



DIRECTOR

Igor Poplauhin

Igor Poplauhin, filmmaker from Russia, graduated from the Moscow School of New Cinema. His film 22 (2016) was screened at the Goethe-Institute, Montreal, the Moscow Multimedia Art Museum, and the Garage Museum among other forums. Calendar, his latest short, was the joint-winner of the second prize at the 2018 Cannes Film Festival (Cinéfondation); and won the main prize of the shorts competition of Kinotavr.



CALENDARKalendar

At first glance she is just an ordinary woman. But every couple of months her normal life comes to a halt. Without her loved ones knowing, she goes on a long journey. She jumps from one type of transport to another, carefully covering up her tracks, building a web of lies during her phone conversations. What is on her mind and what is the purpose of this journey?

SHORT FILM COMPETITION



Syria | 2018 | 21 min Arabic, with English Subtitles

PRODUCER Al Laith Haiio PRODUCTION COMPANY Sama Art International

SOUND Mouhammed Hashem CAST Nancy Khoury, Yazan

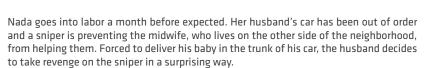
Al-Khalil, Douha Eldibs, Gamal Al-ali

SCREENPLAY Rami Koussa CINEMATOGRAPHY

Nizar Wawieh EDITING Ali Almoazen MUSIC

Hazem Alani

THE CORD Alhabl Alsirri





DIRECTOR Al Laith Hajjo

Syrian director Al Laith Hajjo grew up in an artistic environment that had a great influence on his career. He has worked alongside one of the most important Syrian directors in TV, Haitham Hakki. His documentary film Windows of the Soul, which he co-directed with Ammar Al-Ani, was an important step for his cinematic career. The Cord is his first short film.



Switzerland | 2018 | 15 min Swiss-German, with English Subtitles

PRODUCER Noah Bohnert,

David Geiser Garrick Lauterbach, Xheni Alushi

PRODUCTION COMPANY Letterbox Collective Filmproduktion

SCREENPLAY Xheni Alushi

CINEMATOGRAPHY Fabio Tozzo

EDITING

Xheni Alushi, Silvan Rechsteiner MUSIC Moritz Widrig

SOUND

Will Hudson, Thomas Rechberger, Laurenz Zchokke

CAST

Annina Walt, Yorin Moll. Manuela Biedermann

EVA

Although she is a swimmer, Eva was unable to save her brother from nearly drowning at sea. He now lies in a coma and her cold relationship with her mother is not helping Eva's conscience either. She stumbles upon a mysterious puddle in her bathroom, which takes her to the depths of the sea. As her mother looks for Eva, she only finds a puddle of water that she starts to wipe away.



DIRECTOR Xheni Alushi

Xheni Alushi was born in Albania in 1991. Before starting her studies in Switzerland, she worked on a project for the Albanian Ministry of Culture. Her work in short film productions at the Academy of Arts in Tirana sparked her interest in movies. She loves to write short stories, and the script of her first short film. Fva. is based on one of her stories.

SHORT FILM COMPETITION

WORLD PREMIERE



Egypt | 2018 | 21 min Arabic, with English Subtitles

PRODUCER

Moustafa Salah,
Haitham Dabbour,
Safei Eldin
Mahmoud, Tamer
Ashry
PRODUCTION
COMPANY
BEE Media
Productions, Red
Star for Production
and Distribution
SCREENPLAY
Haitham Dabbour

CINEMATOGRAPHY

CINEMATOGRAPHY
Mohamed Abd
Elraouf
EDITING
Randa Mahmoud
MUSIC
Ashraf Elziftawy
SOUND
Ahmed Adnan
CAST
Asmaa Abo Elyazid,
Mariam Elkhosht,
Ali Eltayb, Ahmed
Othman

EYEBROWS

Ma Ti'lash Aan Alhajib

"What is the one thing you wish was not forbidden?" Aiesha posts the controversial question in a closed Facebook group for her burka-wearing peers. Aiesha, who is nicknamed among her peers as the "fair-eyed haori", meets her friend Sally at the mall shortly after the post. She hides more than her body and face under her burka; and during the seemingly ordinary shopping trip, she discovers that what she hates most about her life is right over her eyes.



DIRECTOR

Tamer Ashry

Tamer Ashry is a director, producer and scriptwriter with fifteen years of experience in film and television in Egypt and the Middle East. His work has been screened at numerous international festivals. His debut feature-length fiction film, *Photocopy (2017)*, won the El Gouna Star for the Best Arab Narrative Film at the first edition of El Gouna Film Festival.

WORLD PREMIERE

Egypt | 2018 | 15 min Arabic, with English Subtitles

PRODUCER

Amr Koura, Hany Ossama, Safei El Don, Mahmous, Adam Abd ElGhaffar **PRODUCTION**

COMPANY Red Star for

Production and
Distribution, The
Producers Films,
Creative Arab Talent,
Lagoonie Film
Production

SCREENPLAY Adam Abd ElGhaffar

CINEMATOGRAPHY

Omar Abo Douma
EDITING
Fares Karim
MUSIC
Ahmed EISawi
SOUND

Ahmed ElSawi

CASTMenna Shalaby, Eyad
Nassar, Asser Yassin,
Nour Abo Elela,
Nourchene Bahri,
Rosaline Bay

DIRECTOR

Adam Abd





FORK & KNIFE

Shokah we Sekina



EIGhaffar ffar is a former o

Adam Abd ElGhaffar is a former creative director whose art projects have been exhibited in Cairo, London, Beirut and Tunis. He started his writing career in 2012, when he published his first short story collection *Plateau*. His short film debut *Fork o- Knife* won the first prize at Tayarah workshop, at the first edition of Fl Gouna Film Festival.

Over what looks like a random conversation between two strangers who have just met; they reveal their secrets while tackling subjects of love, marriage and infidelity. They explore their reasons in a very intense dialogue, they accept one another's cruelty, sarcasm, and marriage advice; until they reach an unexpected choice to reveal the ugly truth and they leave just the way they met... as strangers.

WORLD PREMIERE



Tunisia | 2018 | 20 min Arabic, with English Subtitles

PRODUCER Salem Trabelsi PRODUCTION COMPANY

CAST Ahmed Hafiène, Amira Derouiche, Afef Ben Mahmoud

SOUND

Samy Gharbi

Productions **SCREENPLAY** Latifa Doghri

Machmoum

CINEMATOGRAPHY Mohamed Maghraoui EDITING Imen Abdelbari

MUSIC Riadh Fehri



DIRECTOR Latifa Doghri

Myriam and Sabri are a young couple who have been married for one year. For their first wedding anniversary, Myriam, a conservative and veiled kindergarten teacher; decides to grant her husband Sabri, a taxi driver, a very strange gift by reconstructing her hymen and virginity one more time. Little does she know her naive and desperate gesture will paradoxically lead her to a very liberating awareness.

Tunisian director and producer Latifa Robbana Doghri specialized in writing and editing children's stories before studying multimedia communications. Her first documentary Boxing With Her competed in the Official Selection at the 2011 Doha Tribeca Film Festival, and won the Golden Hawk at the 2012 Arab Film Festival of Rotterdam. Her second film *Made in Gougou* won the Nile Grand Award for Best Short Documentary at the 2014 Luxor African Film Festival.



France, Brazil | 2018 | 14 min Portuguese, with English Subtitles

PRODUCER Damien Megherbi, Justin Pechberty. Livia de Melo PRODUCTION

COMPANY LES VALSEURS, Vilareio Filmes

Nara Normande CINEMATOGRAPHY Maíra labrudi. Pedro Sotero, Simon Gesrel, Jean-Louis Padis

EDITING Eduardo Serrano MUSIC Normand Roger SOUND Normand Roger

GUAXUMA

THE GIFT

Le cadeau

Guaxuma is a riveting short film that uses sand-animation to evoke intimate childhood memories, friendship and shared dreams. It pays tribute to Tayra, with whom Nara Normande, the film's director, grew up. Nara moved to the city when she became a teenager; but she returns every now and then because the sea breeze brings her some happy memories as she recalls the good old days they spent together.



DIRECTOR Nara Normande

Nara Normande was born in Guaxuma, Brazil. After studying journalism, she made two short films. The first, Starry Day, is a stop-motion animation film; and the second, Heartless, co-directed with Tião, is a live action film that won the Illy Short Film Award at the Directors' Fortnight in 2014. Guaxuma, her third film, screened at the 2018 Toronto Film Festival. It is the winner of the Best Brazilian Short Film Award at Anima Mundi, Brazil.

SHORT FILM COMPETITION



USA | 2018 | 11 min English

PRODUCER Riel Roch-Decter. Sebastian Pardo PRODUCTION COMPANY Memory

Alex Silva CAST Maya Martinez, Eric Brown, Isobel Arnberg

SOUND

SCREENPLAY Marnie Ellen Hertzler CINEMATOGRAPHY Corey Hughes EDITING Albert Birney MUSIC

Dan Deacon

HI I NEED TO BE LOVED

"I am going to have you read from a collection of my spam emails," the director explains as she ushers actors from Craigslist one by one into an audition room. The actors and the director search together for the human voice within nonsensical and malicious emails. All is revealed to the viewer; film equipment litters the audition room floor, a cow pasture, a sunset, a strip club... is this poetry or malware?



DIRECTOR Marnie Ellen Hertzler

Marnie Ellen Hertzler is an animator and filmmaker based in Baltimore, Maryland. Her films and animations explore a multi-media approach to film presentation. Influenced by her background in both psychology and fine arts, she creates films that act as cinematic platforms for the exploration of interpersonal relationships and technology. Her latest short film Hi I Need To Be Loved premiered at the 2018 Locarno Film Festival.

Philippines | 2018 | 15 min Tagalog, with English Subtitles

PRODUCER Brillante Mendoza PRODUCTION COMPANY Centerstage

Productions SCREENPLAY Raymund Ribay Gutierrez

CINEMATOGRAPHY Joshua Reyles EDITING Diego Marx Dobles MUSIC

Diwa De Leon

SOUND Aian Louie Caro CAST Max Eigenmann, Kristoffer King



DIRECTOR **Raymund Ribay Gutierrez**

Eager to pursue a career in filmmaking, Raymund Ribay Gutierrez joined a workshop with director Brillante Mendoza, who later became his mentor. His first short movie Imago was selected for several festivals including Cannes. His second film Judgement was also nominated for the Palme d'Or for Best Short Film, making him the first Filipino director to compete for the Palme d'Or twice in the short film category.



JUDGEMENT

When life becomes unbearable after years of suffering from domestic violence by her husband Dante; Joy, a mother of a four-year-old girl, finally decides to stand up for herself by filing a case against him. When she is yet again humiliated during the police procedure, she comes to the conclusion that the system in her country shames women for being abused and discovers that this will be a difficult battle to win.

WORLD PREMIERE



USA, Italy | 2018 | 13 min English, Spanish, with English Subtitles

PRODUCER
Gregory J. Rossi,
Sara Guernsey
SCREENPLAY

CAST Diana Elizabeth Torres, Francesca Inaudi

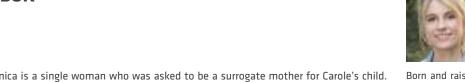
Andrea Brusa, Cecilia Albertini

CINEMATOGRAPHY
Halyna Hutchins
EDITING
Marie Lee

MUSIC Stephen Spies SOUND

SOUND Blake Christian

LABOR



DIRECTOR

Cecilia Albertini

Veronica is a single woman who was asked to be a surrogate mother for Carole's child. When Veronica is five months pregnant, her doctor notices something unusual during a routine ultrasound examination and decides to run more tests. They discover that the child Veronica carries for Carole may be at risk of a genetic disease, and she faces a harrowing dilemma when she is asked to abort the baby.

Born and raised in Milano, **Cecilia Albertini** moved to the United States, completing a BA in film studies at Columbia University and a film directing MFA at UCLA. She started her career in film as an actress; but soon transitioned to writing and directing as she wanted to tell her own stories. Her short film *First Love* won the Award of Merit at the Global Shorts film competition and was presented at the California Women's Film Festival.



Switzerland | 2018 | 19 min French, with English Subtitles

PRODUCER
Yasmine Abd El Aziz
PRODUCTION
COMPANY

Nouvelle Tribu Drion

SCREENPLAY
Leon Yersin
CINEMATOGRAPHY
Pierre-Hubert Martin
EDITING

MUSIC Selective Pieces SOUND Florian Pittet

Félix Sandri

CER CAST
e Abd El Aziz Pierre Cevaer, Leonor
Oberson, Mathilde

Auneveux, Julien

MISCELLANEOUS

Fait divers

At dawn, Gregor is woken by the police knocking at his door. They have come to pick up the body of his next-door neighbor, who has been dead for two years without anybody noticing. Gregor tries to deal with his conscience, slowly changing as he becomes contaminated by this death which now haunts him. He gradually sinks into paranoia. When the night comes, there's no turning back.



DIRECTOR **Léon Yersin**

Born in Lausanne in 1990, director **Léon Yersin** graduated from the University of Lausanne with a degree in film history. He subsequently enrolled at the Geneva School of Art and Design to study filmmaking. During his studies he directed several short films. His latest film *Miscellaneous* screened at the Locarno Film Festival, and was nominated for the European Film Awards 2018.

SHORT FILM COMPETITION



India | 2018 | 19 min Gujarati, with English Subtitles

PRODUCER Mauli Singh PRODUCTION

CUMPANA Drishyam Films **SCREENPLAY** Ajitpal Singh, Yogi

CINEMATOGRAPHY Toio Xavier EDITING Shan Mohammad MUSIC

Sagar Desai

Singha

SOUND

Bob Susmit Bob Nath

CAST

Shivam Math, Yash Patel, Swati Das

MY BEST FRIEND'S SHOES

Rammat-Gammat

Two boys from different backgrounds bond over soccer. One is a better soccer player, the other is richer... their friendship will soon be tested because of a new pair of shoes. The film makes a strong case for the urgent need to embrace social inclusion and integration, so that prejudice and discrimination resulting from class division may finally be eradicated.



DIRECTOR Ajitpal Singh

After studying chemistry, theatre and photography, Indian writer and director Ajitpal Singh started his filmmaking career with experimental films. The script he wrote for My Best Friend's Shoes was selected for the Sundance Screenwriters' India Lab in 2012. He also worked as an associate director on the feature film Gurgaon (2016), and as dialogue writer for Once Again (2018). Currently he is working on his first feature as a writer-director.

UK, France | 2018 | 20 min French, with English Subtitles

PRODUCER

Ahmed El Lozy, Grélot-Invernizzi

SCREENPLAY Wilhelm Kuhn

CINEMATOGRAPHY Ahmed El Lozy EDITING Wilhelm Kuhn MIISIC

Andrea Boccadoro SOUND Christophe Nassif

CAST

Simon Royer, Marie-Wilhelm Kuhn, Cécile Stéphane Cattaneo, Laurent Le Doyen, Nicky Naudé



DIRECTOR

Wilhelm Kuhn

Wilhelm Kuhn is a French filmmaker. He graduated with degrees in politics and economics from the prestigious Sciences Po Lille, before studying filmmaking at the London Film School. He made his directorial debut with the short film The Porter Brothers (2016). His latest short film The Nephew had its world premiere at the Plymouth Film Festival and won several awards at St Albans Film Festival, NYC Downtown Short Film Festival, and Dances With Films.



THE NEPHEW

Le neveu

Burgundy, France, end of 1945. On the day of his 15th birthday, Louis receives a very special gift from his uncle Jules, who decides to take his nephew to his favorite brothel in an attempt to let him explore his new life as a grown-up man. Through the evening's bittersweet encounters, Louis discovers the adult world in all its complexity and cruelty.

WORLD PREMIERE



Italy | 2018 | 20 min Italian, with English Subtitles

PRODUCER Sergio Scavio

CAST Cesare Manca, Mbow

PRODUCTION COMPANY

Khadim

Cineclub "Nuovo Aguaplano'

SCREENPLAY

Sergio Scavio, Pierpaolo Piciarelli

CINEMATOGRAPHY

Silvio Farina EDITING

Andrea Campus

SOUND Roberto Cois

> DIRECTOR Sergio Scavio



La notte di Cesare

Cesare is an old and solitary man. One evening, his neighbor asks him to look after her son Kadim for the night. Eager to undertake the responsibility, Cesare takes good care

of Kadim; also sharing with him pieces of his own past. As a delicate connection unfolds between the old man and his guest, the film sheds light on different aspects of the human condition.

Sergio Scavio had organized several festivals and film shows in Sardinia, before directing his short film debut The Night of Cesare (2018). He is the founder and director of a film school in his hometown. Currently, he teaches theory and analysis of film at the Accademia di Belle Arti Mario Sironi in Sardinia. He is also a member of the Sardinia Film Commission hoard of directors.



Colombia, Belgium | 2018 | 15 min Spanish, with English Subtitles

PRODUCER Juanita Onzaga

PRODUCTION COMPANY

Rana Films SCREENPLAY

Juanita Onzaga CINEMATOGRAPHY

Juanita Onzaga **EDITING**

Juanita Onzaga SOUND Jeremy Bocquet CAST Eliseo Pino Chaverra, Camilo Chaverra Cordoba, Roberto Erlin Machado

OUR SONG TO WAR

Crocodile-men, a mystical river, children who like fishing and a war that is coming to an end, all share the same piece of Colombian land: the village of Bojaya. The villagers hold a strange belief and celebrate death with the "Novenario" ritual. All of that can be the beginning of a very long story in which spirits and people meet to discover what life has to offer after the war.



DIRECTOR Juanita Onzaga

Juanita Onzaga is a Colombian-Belgian film director and cinematographer. She has a BA in cinematography and a master's degree in film direction. Her short film The Jungle Knows You Better Than You Do won the Special Prize of the Generation 14plus International Jury for best short film at Berlin International Film Festival, as well as the highly acclaimed VAF Wildcard and other prizes. The movie was also selected worldwide in several festivals.

SHORT FILM COMPETITION

CAST

Ahmed Hafiene, Bilel

Selim, Karim Charfi

WORLD PREMIERE



Tunisia, France | 2018 | 23 min Arabic, with English Subtitles

PRODUCER Nadim Cheikhrouha

PRODUCTION COMPANY

Tanit Films SCREENPLAY Kaouther Ben Hania

CINEMATOGRAPHY Samuel Dravet EDITING Rémi Dumas

Amine Bouhafa SOUND

MUSIC

Fred Bielle



SHEIKH'S WATERMELONS

Les pastèques du cheikh

Sheikh Taher is well-known for being a godly and respected imam among his people. One day, he agrees to pray for the soul of a woman he does not know. It doesn't occur to him that his act of piety will cause him a lot of trouble. Hamid, his young Machiavellian and ambitious underling, takes this situation as an opportunity to precipitate the spoliation of Taher's power.



DIRECTOR **Kaouther Ben** Hania

Kaouther Ben Hania studied cinema in Tunisia and in Paris. Her documentary Imams Go to School had its premiere at the International Documentary Film Festival Amsterdam. Challat of Tunis, her first feature, opened the ACID section of the Festival de Cannes. Zaineb Hates the Snow premiered in the Official Selection of Locarno Film Festival, and won a Golden Tanit at the Carthage Film Festival. Beauty and the Dogs was screened in Un Certain Regard programme at the 2017 Cannes Film Festival.

WORLD PREMIERE

Lebanon | 2018 | 21 min Arabic, with English Subtitles

PRODUCER Joyce Nakhoul PRODUCTION COMPANY Joyce Nakhoul SCREENPLAY Georges Hazim CINEMATOGRAPHY Elsy Hajjar **EDITING** Georges Hazim MUSIC John Paul Jalwan SOUND

CAST Carole Abboud, Ziad Seaibe, Georges Hazim



Eli Salameh

DIRECTOR **Georges Hazim**

Georges Hazim is a filmmaker from Lebanon. He earned his master's degree in film directing from the Lebanese University. His short film Servants was presented at the 2017 Tripoli Film Festival. Above the Nest (2015) and Bad Trip (2017), both shorts, were screened at the Carthage Film Festival (Cine-Promesses). Hazim believes in the power of cinema and sees it as a vital means to express ideas that can contribute to achieving free, fair and fearless existence.



SON OF A DANCER

Ibn Alragasa

Majed, a 20-year-old man, is grieving the loss of his recently deceased mother. One day, he gets the shock of his life when he learns that she used to be a belly dancer. Torn between his relationship with his now-silent father, and Hanine, the woman who will help him overcome his grief; he takes a trip down memory lane in an attempt to discover the mysterious past of his mother.

WORLD PREMIERE



Russia | 2018 | 23 min Russian, with English Subtitles

PRODUCER **Dmitry Simonov** PRODUCTION

Aleksandr Valentsov CAST Svetlana Pismichenko, Aleksandr Shinkarev

SOUND

SCREENPLAY Nathalia

Konchalovsky CINEMATOGRAPHY Maria Falileeva EDITING

MUSIC

Oliver Patrice Weder

SPRING

Vesna

Marina, a 50-year-old woman, arrives in Saint Petersburg for her daughter's birthday. Her daughter, Olya, isn't really happy with this surprise visit. Marina ends up spending the day alone. In the evening, when she returns to Olya's, she finds a big party going on. Feeling alone and out of place; she meets a young man, Artyom, and together they decide to escape from the celebration.



DIRECTOR Nathalia Konchalovsky

Nathalia Konchalovsky is a Russian director who grew up in Moscow. She moved to France after finishing high school. She worked at several film festivals and production companies before making her short films Brazil (2014) and Dinner (2016). Spring is her latest short film. Nathalia also worked with director Andrei Konchalovsky on his movies Paradise and The Sin.

WORLD PREMIERE



Brazil | 2018 | 14 min Portuguese, with English Subtitles

PRODUCER Ariane Rocha PRODUCTION COMPANY Ariane Rocha

SOUND Marco Antonio Pereira CAST

(Estúdio Marco) **SCREENPLAY** Marco Antonio

Pereira CINEMATOGRAPHY Marco Antonio Pereira

EDITING Marco Antonio Pereira

Larissa Bocchino, Gerson Marques

DIRECTOR Marco Antônio Pereira

STRANGE PLANET THEORY

Teoria Sobre um Planeta Estranho

In a visual metaphor about love, life, death and the sense of the day; the passion of a man for a woman is the symbol of nature and the mysteries of existence lost in our universe. Every human being brings a universe within. An unmarried couple lives in a garden. The two should be married; but instead they are faced by an incident that brings another meaning to their lives.

Marco Antonio Pereira is a Brazilian film director, illustrator, publisher, music producer and guitarist. He has a degree in journalism and also studied film at the Escola Livre de Cinèma in Belo Horizonte. He grabbed attention with his unique style of narration. His works include the short films The Last Song for a Rude Heart (2017), which has been screened at festivals around the world, and The Hooligan Soul, which premiered at the Berlinale this year.

SHORT FILM COMPETITION

INTERNATIONAL PREMIERE



Switzerland, France | 2018 | 21 min French, with English Subtitles

PRODUCER Thierry Lounas, Claire Maël Lenoir Bonnefoy, Elena Tatti SOUND PRODUCTION COMPANY Capricci, Bobbi Lux,

Box Productions, Canal Plus, Digital Productions SCREENPLAY

Christophe M. Saber CINEMATOGRAPHY

Dino Franco Berguglia

EDITING Benjamin benoit CAST

Cyprien Colombo, Michael Paz ,Youssef Sahraoui

TOMATIC

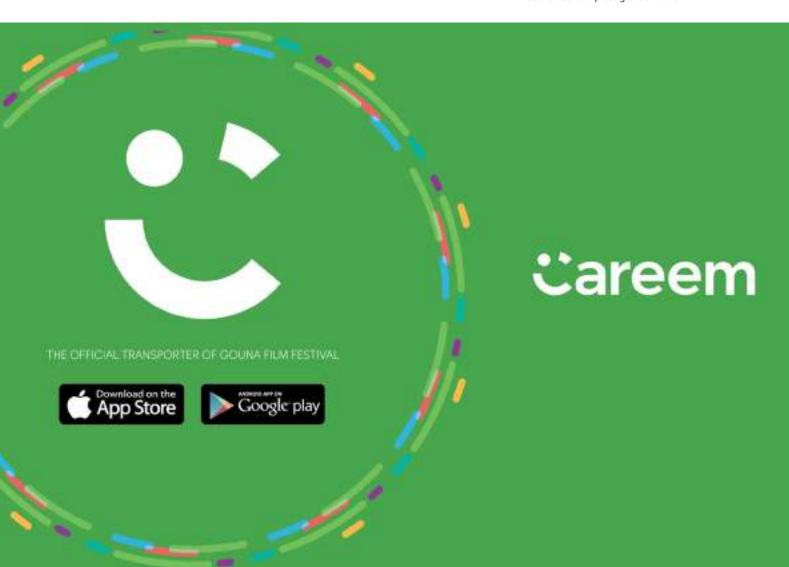
Tomatic

Three best friends – Jimmy, Samy and Sofi have the idea of a lifetime, or so they think. They decide to transform a chocolate vending machine into a cannabis-vending machine. Their master plan doesn't go as expected, so they get more creative with the idea... only to fail again. Also there is a dog in the film.



DIRECTOR Christophe M. Saber

Christophe M. Saber is an Egyptian-Swiss director born in 1991. He studied filmmaking at the University of Arts and Design of Lausanne, and graduated with his diploma film Discipline (2014), which premiered at the Toronto International Film Festival and won the Swiss Academy Award along with numerous prizes at international film festivals. He later shot a feature documentary, and two short films that received several prestigious awards.





AT WAR

Stéphane Brizé France

DILILI IN PARIS

Michel Ocelot France, Belguim, Germany

DOGMAN

Matteo Garrone Italy, France

THE GUILTY

Gustav Möller Denmark

GUNSHOT

Karim El Shenawy

Egypt

HAPPY AS LAZZARO

Alice Rohrwacher
Italy, Switzerland, Germany, France

MUC

Malgorzata Szumowska Poland THE OLD MAN & THE GUN

David Lower USA

A PARIS EDUCATION

Jean-Paul Civeyrac France

PETERLOO

Mike Leigh

THE PRICE OF FREE

Derek Doneen

REAL LOVE

Claire Burger France

SHOPLIFTERS

Hirokazu Kore-eda

•

U - JULY 22 Erik Poppe Norway **ULYSSE & MONA**

Sébastien Betbeder

THE WILD PEAR TREE

Nuri Bilge Ceylan Turkey, Republic of Macedonia, France, Germany, Bosnia and Herzegovina, Bulgaria. Sweden

WINTER FLIES

Olmo Omerzu Czech Republic, Slovakia, Slovenia, France, Poland

WITH THE WIND

Bettina Oberli

Switzerland, France, Belgium



DIRECTOR **Stéphane Brizé**

France | 2018 | 113 min French, with English and Arabic Subtitles

PRODUCER

Christophe Rossignon, Phillip Boëffard

PRODUCTION COMPANY

Nord-Ouest Films

SCREENPLAY

Stéphane Brizé, Olivier Gorce

CINEMATOGRAPHY

Eric Dumont

EDITING

Anne Klotz

MUSIC

Bertrand Blessing

SOUND

Hervé Guyader, Emmanuelle Villard

CAST

Vincent Lindon, Jacques Borderie, Bruno Bourthol, Valérie Lamond, Isabelle Ruffin

AT WAR

En querre

With At War, director Stephane Brizé adds a fourth cinematographic essay to his three previous films dealing with the drama of working-class men and women, in their struggle to maintain dignity and self-determination in the face of social and economic changes that threaten their way of life. Actor Vincent Lindon, winner of the Cannes Best Actor Award for his role in Brizé's 2015 film *The Measure of a Man*, rejoins Brizé for an outstanding performance as the protagonist in the film's principal conflict, the eternal tension between labor and capital.

The film is framed by the decision of the owners to shut down all operations at their automobile plant in Agen, France, despite onerous financial sacrifices workers have made to keep the company doing well – forgone bonuses and unpaid work hours in return for a guarantee of additional employment of five years. After many promises are broken, Laurent Amédéo becomes the union spokesperson for 1,100 employees who refuse to accept the decision of the far-off German management company. At first buoyed by the unity and passion, the workers' movement begins to founder as some workers drift back to work, pushed by economic necessity and pulled by attractive buy-out offers. Laurent holds fast, and the film ends with a surprising, somewhat deus ex machina coda.

A key artistic decision was Brizé's call to use non-professional actors to play opposite Vincent Lindon. «The veracity of their life experience lets me create a representation of reality that I find very moving,» says the socially engaged director. This unexpectedly effective juxtaposition of the trained and the untrained, combined with Director of Photography Eric Dumont's use of handheld camera footage, give *At War* a genuine cinéma vérité feel that adds much to its realistic tone.

Stéphane Brizé was born in Rennes, France. He started his career in theater and television, before moving on to short and feature films. He won the César Award for Best Adaptation for Mademoiselle Chambon (2009). His film The Measure of a Man was selected to compete for the Palme d'Or at the 2015 Cannes International Film Festival. A Woman's

Life (2016) premiered at the Venice International Film Festival where

it won the FIPRESCI Prize for Best Film in competition. It also won

the Louis Delluc Prize that is presented annually in France to the best

Nicole Guillemet



film of the year.

Wicole Gaillettiet

Print Source MK2 Films intlsales@mk2.com, mk2films.com



DIRECTOR Michel Ocelot

France, Belguim, Germany | 2018 | 94 min French, with English and Arabic Subtitles

PRODUCER

Christophe Rossignon, Philip Boëffard

PRODUCTION COMPANY

Nord-Ouest Films, Studio O, Mars Films

SCREENPLAY

Michel Ocelot

CINEMATOGRAPHY

Fréderic Noirhomme

EDITING

Patrick Ducruet

MUSIC

Gabriel Yared

SOUND

Celine Bernard

DILILI IN PARIS

Dilili à Paris

The film starts with a Kirikou-like shot: Dilili is in an African village, doing African chores, speaking a strange guttural language. All of a sudden there is a kind of "zoom out" and the image expands to include well-dressed people watching and commenting the scene, as if they were at the zoo. The Eiffel Tower is on the background. It is not Africa; it is actually Paris, in the years at the end of the 19th century. It's the fabulous "Belle Epoque", when it was possible to meet the most important intellectuals of the century in the city: Monet, Picasso, Renoir, Proust, Emma Calvé, Louis Pasteur, Marie Curie, Sarah Bernhardt, Louise Michel. Thanks to Orel, her delivery-boy friend, Dilili will meet all of them and will get their help in unveiling the mystery that surrounds a secret society called the 'Master Men', which is apparently kidnapping young girls all around Paris.

This is the delightful tale of little Dilili, who, thanks to the kindness of a countess, turns from a stowaway on a ship from New Caledonia into a perfectly good-mannered little French demoiselle. It is an ode to culture against all forms of obscurantism and an ageless condemnation of all racial prejudices. Moreover, Ocelot uses the 'Master Men' as a symbol of the women's oppressors, always very active when women try to fight for the recognition of their rights.

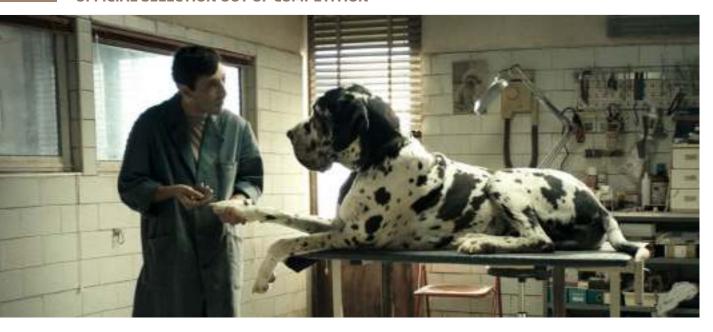
For the film, Ocelot employs his characteristic minimalist style, but this time the story unfolds over photos of the most iconic Parisian monuments, which the director took himself. A gorgeous, sophisticated, colorful backdrop for a story that will delight audiences of all ages.

Teresa Cavina





Michel Ocelot is a multi-disciplined artist; he wrote books and stage plays, he has worked in cutout, cel and 3D animation. He started making award-winning animated short films while he was very young, but became known to the international audience in 1998 with Kirikou and the Sorceress. He went on to make Princes et Princesses (2000), a cut-out animation montage of ancient tales, and Kirikou and the Wild Beasts (2005). Azur and Asmar (2006) premiered at the Directors' Fortnight in Cannes, while Tales of the Night (2011), made in 3D, was presented in competition at the Berlinale. Kirikou and the Men and Women (2012) was nominated for a César, while his latest film Dilili in Paris (2018) opened the Annecy Film Festival, the most prestigious event devoted to animation.



DIRECTOR Matteo Garrone

Italy, France | 2018 | 102 min Italian, with English Subtitles

PRODUCER

Paolo Del Broco, Matteo Garone, Jean Labadie, Jeremy Thomas

PRODUCTION COMPANY

Archimede Film, Le Pacte. Rai Cinema

SCREENPLAY

Ugo Chiti, Maurizio braucci,Matteo Garone, Massimo Guadioso

CINEMATOGRAPHY

Nicolaj Bruel

EDITING

Marco Spoletin

MUSIC

Michele Braga

SOUND

Maricetta Lombardo

CAST

Marcello Fonte, Edoardo Pesce, Nunzia Schiano, Alida Baldari Calabria

DOGMAN

In a derelict, gloomy estate in the outskirts of Naples, Marcello runs his dog-grooming business. He leads a peaceful life; spending his free time with his beloved daughter who adores him, or playing football with the owners of the other little shops in the neighborhood. But Marcello makes two mistakes: the first is to sell drugs – in order to make the extra money he needs to go on holidays with his daughter to places that he otherwise wouldn't be able to afford – and the second, more dangerous, is to think that the same ability he has to tame even the most fierce pitbull will work also with the brutal, unstable and aggressive Simone. The reality is quite different though; when Simone bullies the sweet Marcello into coming along on burglaries with him and Marcello eventually goes to prison in his place, the tragedy is ready to flare up.

With Dogman, Garrone goes back to the atmosphere of Gomorrah and The Embalmer, but goes further than it in explaining the toxic emotional inadequacy of gangsterism, and deeper than The Embalmer in the representation of the skewed power dynamics between the two male characters. Avoiding the too obvious tropes of the revenge movie, Garrone distills from the mixture of horror and pity, which solidifies that impossible friendship, the elements for a powerful and heartbreaking contemporary tragedy. Thanks to his impressive performance, the leading actor Marcello Fonte was awarded the Palme d'Or for Best Actor at the 2018 Cannes Film Festival.

Teresa Cavina



directors of his generation. He made three long feature films: The Land In Between (1996), Guests (1998) and Roman Summer (2000), before reaching international recognition with The Embalmer / L'Imbalsamatore (2002), which screened at the Directors' Fortnight in Cannes. His next film, First Love (2004), was presented in competition at the Berlin Film Festival. All his following films would be presented at Cannes: Gomorrah (2008) and Reality (2012) both received the

Special Jury Prize; Tale of Tales (2015) and Dogman (2018, GFF) won

the Palme d'Or for Best Actor.

Matteo Garrone (b. Rome, 1968) is arguably one of the best European

Print Source
Front Row Filmed Entertainment
nz@frontrowent.ae



DIRECTOR Gustav Möller

Denmark | 2018 | 85 min Danish, English, with English Subtitles

PRODUCER

Lina Flint

PRODUCTION COMPANY

Nordisk Film Spring

SCREENPLAY

Gustav Möller, Emil Nygaard Albertsen

CINEMATOGRAPHY

Jasper J. Spanning

EDITING

Carla Luffe

MUSIC

Caspar Hesselager, Carl Coleman

SOUND

Oskar Skri

CAST

Jakob Cedergren, Jessica Dinnage, Omar Shargawi, Johan Olsen, Jacob Hauberg Lohmann, Katinka Evers-Jahnsen, Jeanette Lindbæk

THE GUILTY

Den skyldige

The Guilty is an imaginative crime thriller with an innovative approach like no other. Officer Asger Holm, a detective demoted to deskwork, is assigned to the late night shift as an emergency dispatcher. This gruff and flawed character appears to have something to hide, or at any rate, something to be lived down.

As an emergency operator, Holm is impatient, judgemental and unsympathetic. All changes one night when he receives a panicked phone call from a kidnapped woman who then abruptly hangs up. Thus begins a white-knuckle drama that we experience almost entirely through voices and the sounds of the emergency center – tense, clipped orders and replies heard over the crackling police radio, viewed on a minimalist set with tight over-the-shoulder camera work of the protagonist. Officer Holm uses others as his eyes and ears in an increasingly desperate search for the victim and her abductors, trying to trace the crime back to its source. Meanwhile, the subplot unfolds, slowly revealing the reasons for our hero's suspension.

Director Gustav Möller controls the tension as a conductor directs an orchestra; raising the level of anxiety and taut nervous energy ever upwards in the claustrophobic confines of the call center, the bleak visual setup in counterpoint to sound editor Okar Skriver's perfectly tuned sonic background. This is Möller's first feature film – artistically ambitious in its minimalistic choices of set, cast, and camera work, and its adherence to a real-time telling of the story.

Nicole Guillemet





Gustav Möller was born in Gothenburg, Sweden, in 1988. He graduated from the National Film School of Denmark in 2015 with his short film *In Darkness*, which won the Next Nordic Generation Award. *The Guilty* is his feature-length debut.



DIRECTOR Karim El Shenawy

Egypt | 2018 | 97 min Arabic, with English Subtitles

PRODUCER

Ahmed Fahmy, Mohamed Hefzy

PRODUCTION COMPANY iProductions, Film Clinic

SCREENDI AV

Haitham Dabbour

CINEMATOGRAPHY

Abdelsalam Moussa

EDITING

Ahmed Hafez

MUSIC

Amine Bouhafa

SOUND

Ahmed Abo El Saad

CAST

Ahmad Malek, Ahmad Alfishawv. Asmaa Abouvazid. Ruby, Mohamed Mamdouh, Arfa Abdel Rassoul, Hana Shiha, Ahmad Kamal, Safaa El Toukhy

GUNSHOT

Eyar Nari

When lies are nobler and more poetic than the truth, and when the masses want to believe what's false, which path should you take: following collective consciousness, or

Director Karim El Shenawy's debut work, written by Haitham Dabbour, is set against the backdrop of Egypt's 25 January Revolution and its aftermath. Yassine is a troubled forensic doctor who finds solace in alcohol, which often makes discrediting him an easy task. A report he writes about a body found near a site of clashes with police forces causes controversy when he announces that the death was actually caused by a gunshot from close range, rather than a sniper's shot as many believe.

The people, ready to defend the revolution, are enraged: those murdered must be martyrs even if they are not, and to oppose this is to be a traitor. All hell breaks loose, and Yassine finds himself on a fateful journey to prove his integrity, aided only by a young, ambitious journalist who wants to uncover the mystery of the murder without being affected by the revolutionary euphoria dominating everyone.

A classic detective movie, the film nonetheless goes beyond the usual question at the heart of such films ("who committed the crime?"), and instead poses a number of questions that dissect the blind adherence of societies to certain narratives, even if these narratives present the more principled, revolutionary side. Shenawy and Dabbour cleverly manipulate the elements of the genre to tackle a political and humanistic issue in the context of an engaging thriller.

Amir Ramses



Karim El Shenawy is an Egyptian film director. Since 2007, he has directed several acclaimed documentaries. In 2013, he earned his master's degree in film directing at Goldsmith College, University of London. The same year, he directed his first short fiction, Odd, which was selected in more than 30 international film festivals. He also worked as first assistant director in several award-winning features, such as Clash (2015) and Nawara (2014). Gunshot (2018, GFF) is Shenawy's feature fiction debut.

Print Source iProductions marwa@iproductions-eg.com



DIRECTOR Alice Rohrwacher

Italy, Switzerland, Germany, France 2018 | 125 min | Italian, with English Subtitles

PRODUCER

Carlo Cresto-Dona

PRODUCTION COMPANY

Tempesta, Rai Cinema,Ad Vitam, Pola Pandora Film Produktion, Amka Film Production SA

SCREENPLAY

Alice Rohrwacher

CINEMATOGRAPHY

Hélène Louvart

EDITING

Nelly Quettier

MUSIC

Piero Crucitti

SOUND

Christophe Giovannoni

CAST

Adriano Tardiolo, Alba Rohrwacher, Agnese Graziani, Sergi Lopez, Nicoletta Braschi, Tommaso Ragno

HAPPY AS LAZZARO

Lazzaro felice

With this film, which won the Best Screenplay award at this year's Cannes Film Festival, Italian writer-director Alice Rohrwacher offers audiences a unique surprise. The film is divided into two one-hour segments, entirely different in everything except for the protagonist Lazzaro, a young, quiet and credulous man who is always willing to do whatever anybody asks of him, no matter how strange it is.

In the first half of the film, we are faced with a classic Italian story. At first it seems that it takes place a very long time ago, until we come to realize that it's actually in the 1980s. An arrogant marchioness owns a tobacco plantation and keeps the peasants who work on it, unaware of their rights, in a form of modern slavery. Meanwhile, she grapples with the antics of her son, who shares a partially exploitative relationship with Lazzaro.

Everything changes in the second half of the film, however, particularly when Lazzaro has an accident from which he returns with a strange feeling. Gradually, we come to understand what has happened: Lazzaro awoke from his coma without changing, while time left its marks on everyone else, and we are suddenly in the present time. This unconventional turn takes the film to a fascinating world of magical realism, where the second half of the film entirely takes place.

Rohrwacher pays tribute to innocence – personified in Lazzaro, who is always noble, human, and who prompts others to act the same way, until the ending arrives with a bit of a darker stance. The film also pays homage to the Italian working class, as well as marginalized communities of all kinds, who often have nothing to do but to break laws in order to survive.

Filmed in 16mm, with dreamlike imagery, *Happy as Lazzaro* is an unforgettable film.

Ahmed Shawky



Alice Rohrwacher is an Italian filmmaker born in 1982 in Fiesole, Tuscany, to a German father and an Italian mother. She spent her childhood in Castel San Giorgio where her father worked as a beekeeper. She studied literature and philosophy at the University of Turin, then specialized in scriptwriting at the Scuola Holden in the same city. She made a number of short and documentary films before she directed her debut feature, Heavenly Body, which screened at the Directors' Fortnight at Cannes in 2011. Her second feature, The Wonders, was selected to compete in the Official Competition of the 2014 Cannes Film Festival, and won the Grand Prix.

Print Source
Moving Turtle
sthome@movingturtle.net



DIRECTOR

Malgorzata Szumowska

Poland | 2018 | 91 min Polish, with English and Arabic Subtitles

PRODUCERS

Jacek Drosio, Małgorzata Szumowska, Michał Englert

PRODUCTION COMPANY

Nowhere

SCREENPLAY

Małgorzata Szumowska, Michał Englert

CINEMATOGRAPHY

Michał Englert

EDITING

Jacek Drosio

MUSIC

Adam Walicki

SOUND

Kacper Habisiak, Marcin Kasiński, Marcin Jachyra

Mateusz Kościukiewicz, Agnieszka Podsiadlik. Małgorzata Gorol, Roman Gancarczyk, Dariusz Chojnacki, Robert Talarczyk

MUG

Twarz

One of the most fascinating aspects of cinema is its ability to transport us to a magical existence. In Mug, we see this happening in a small Polish town, where director Malgorzata Szumowska narrates the tragicomic story of a clown/joker, who gets a face transplant after it has been disfigured in a horrific accident.

The movie, which won the Grand Jury Prize at the Berlin International Film Festival, exposes deep-rooted prejudices in the society through this fantastical transplant. It displays the callousness of people towards the plight of someone from their own community. Even the local priest is not above such insensitivity. When Jacek is severely injured during the installation of a huge statue of Jesus Christ and his face is deformed beyond recognition, the uglier side of the small town comes into focus.

Mug – whose Polish title is Twarz (Face) – is an elaborate canvas of how biases demean and destroy human relationships. Right from the start, we see how the town's folk ridicule and even hate Jacek's appearance - long-haired and dishevelled. His desire to settle down in London is also a sore point with his extended family. It is only his sister who understands him.

Mug is a strange drama; well-performed and ably directed, it takes the viewer into the mindset of an inward-looking community of men and women. But, while stubbornly sticking to age-old beliefs and views, they also have a conflicting and secret desire to break out of suffocating social shackles. They find it difficult to accept Jacek with his new face, but do not think twice before scrambling in their underwear for a sale at the local supermarket - which had laid down stripping as a condition for entry.

> Malgorzata Szumowska, born in Krakow, is a Polish director. screenwriter and producer. Her debut movie In the Name Of won the Teddy Award for the Best LGBTQ Feature at the 63rd Berlin International Film Festival. Two years later, her film Body (2015) received the Silver Bear for best direction, and Mug earned her the Grand Jury Prize earlier this year, both at Berlin. Szumowska studied art at the Jagiellonian University for two years, before going for a

> master's degree at the celebrated National Film School in Lodz whose alumni include legendary directors such as Andrzej Wajda,

Roman Polanski and Krzysztof Kieslowski.

Gautaman Bhaskaran



Memento Films International



DIRECTOR David Lowery

USA | 2018 | 93 min English with Arabic Subtitles

PRODUCERS

Toby Halbroks, Bill Holderman, James M.Johnston, Anthony Mastromauro

PRODUCTION COMPANIES

Conde Nast, Endgame Entertainment, Identity Films, Sailor Bear, Wildwood Enterprises

SCREENPLAY

David Lowery

CINEMATOGRAPHY

Joe Anderson

EDITING

Lisa Zeno Churgin

MUSIC

Daniel Hart

SOUND

Johnny Marshall

CAST

Robert Redford, Casey Affleck, Danny Glover, Tom Waits, Sissy Spacek

THE OLD MAN & THE GUN

Written and directed by David Lowery, *The Old Man & the Gun* is based on the true life story of Forrest Tucker who became a bank robber at the age of fifteen. In the film, we see him as a seventy-year-old man who continues to rob banks and struggles to escape from police officer John Hunt. What makes this cop-catch-thief film different is, as it is described in the movie itself, the older-than-usual bank robber. He is not the ordinary young, difficult to spot, 'catch me if you can' type of robber. He is an old and very humane, emotional criminal and escape artist. Tucker himself does not consider making a living his ultimate objective; he talks about really 'living' and experiencing life. The script addresses that multiple times, and portrays the robber as a sensitive aging man. His journey is not about incredible chases and well planned crimes; his victims remember him as a warm, simple man.

Playing the lead character of *The Old Man & the Gun* is Robert Redford, who adds a lot of self-confidence and good looks to the role, and an iconic smile to the robbery scenes that makes him look like he is borrowing the money instead of stealing it. In contrast, the police officer chasing him, John Hunt, has a stern frowning face that makes the robber all the more forgivable and loveable.

When you find something you're good at, you stick with it. For Robert Redford, that's acting. For Forrest Tucker, it's robbing banks. No one really wants to see men like this retire, but if they must, it might as well be in a film as reflective as this one.



American filmmaker **David Lowery** started his career at the age of 19 with the short film *The Lullaby*, and made several short films thereafter. In 2009 he wrote and directed his first long feature *St. Nick*, which was awarded a prize at the Palm Springs Film Festival. Since then he has directed five long features – the most famous of which being *Ghost Story* and the most recent, *The Old Man & the Gun*.

Print SourceFront Row Filmed Entertainment nz@frontrowent.ae



DIRECTOR Jean-Paul Civeyrac

France | 2018 | 136 min French, with English and Arabic Subtitles

PRODUCERS

Frédéric Niedermayer, Laurent Pétin, Michele Harbestadt

PRODUCTION COMPANIES

Moby Dick Films - Arp Sélection

SCREENPLAY

Jean-Paul Civeyrac

CINEMATOGRAPHY

Pierre-Hubert Martin

EDITING

Louise Narboni

SOUND

Phillipe Grivel

Andranic Manet, Gonzague Van Bervesseles, Corentin Fila, Diane Rouxel

A PARIS EDUCATION

Mes provinciales

It's not often that we see such a compelling cinephile film delivered with a true soul. But in the case of Jean-Paul Civeyrac's ninth feature, it is difficult not to be drawn into the journey of Étienne's enthusiasm that made him come from his hometown Lyon to study film in Paris. Through the relationships with his friends and discussions about true cinema emerges a wonderful and melancholic portrait of an adolescent in the turmoil of sexual and emotional discoveries about art and life.

Along with his helpful and creative friend Jean-Noël, spontaneous and deep Mathias, and a few love interests; Étienne's hopes and dreams will be tested, tempted and ultimately confused. Of course, there's also an inevitable connection between Civeyrac's own passion for film and his duties as a teacher in La Fémis, the Parisian film school he headed with Claire Simon for more than a decade. But this is also a film about this huge metropolis and those, like Jean-Paul, that come from the countryside and put cinema to the center of their lives in order to embrace life in the big city.

Shot in widescreen format, in gorgeous black and white, the film follows Étienne's passion for cinema, along with his life with friends and colleagues; in a way that long discussions on the aesthetics of Italian and Russian film masters, and also on literature classics, never feel too intellectual. That feeling perhaps results from the natural performances and tone that may feel close to Philippe Garrel and Jean Eustache's style.

Paulo Portugal



Jean-Paul Civeyrac, born in Saint-Etienne in 1964, is an accomplished filmmaker and film teacher at La Fémis Film School. He made almost twenty films, features and shorts, often not making a clear distinction between reality and fantasy. Some of his works were screened at major film festivals, such as his adaptation of Anne Wiazemsky's novel Hymne à L'Amour, All The Fine Promises (2003), which was awarded the Jean Vigo Prize; as well as Through the Forest (2005) and his graduation film at La Fémis, La vie selon Luc (1991). However, with A Paris Education, which had its world premiere this year at Berlinale's Panorama section, Civeyrac will definitely reach a much deserved broader audience.



DIRECTOR Mike Leigh

UK | 2018 | 154 min English

PRODUCER

Georgina Lowe

PRODUCTION COMPANIES

BFI Film Fund, Film 4, Thin Man Films

SCREENPLAY

Mike Leigh

CINEMATOGRAPHY

Dick Pope

EDITING

Jon Gregory

MUSIC

Gary Yershon

SOUND

Rob Ireland, Tim Fraser

CAST

Rory Kinnear, Maxine Peake, Pearce Quigly, David Moorst, Rachel Finnegan, Tom Meredith

PETERLOO

Mike Leigh follows *Mr. Turner* (2014) with another period film, about the killing of protesters in Manchester in 1819, which led to the founding of The Guardian. The film arrives in the run-up to the 200th anniversary of this foundational event in modern British political history.

Leigh clearly expresses the class division that was peaking in England during the 19th century, in a scene where a young man is on trial for stealing a coat. The man reasons with the judge that "he was cold" and "his master had two," but the poor man's justification notwithstanding, the judge sentences him to death by hanging.

The film is an epic portrayal of such events surrounding the infamous 1819 Peterloo Massacre, where a peaceful pro-democracy rally at St Peter's Field in Manchester turned into one of the bloodiest and most notorious episodes in British history. The massacre saw British government forces charge into a crowd of over 60,000 that had gathered to demand political reform and protest against rising levels of poverty. Many protestors were killed and hundreds more were injured, sparking a nationwide outcry but also further government suppression. Journalists of the time were quick to dub the event as "Peterloo," an allusion to Napoléon's defeat at Waterloo.

In his statement about the film, Leigh remarks that "it portrays the strengths and weaknesses of humanity, its eternal struggle of love, care, integrity and commitment against power, corruption, greed and cynicism. *Peterloo* is a celebration of the power of hope, and a lamentation on man's inexhaustible capacity to destroy."

Raman Chawla



Print Source Italia Film hvam.salibv@italiafilm.com.lb Manchester. He studied at the Royal Academy of Dramatic Art, and the London Film School. He won the Best Director Award for Naked (1993), the Palme d'Or for Secrets & Lies (1996) at Cannes, and has received seven Academy Award nominations. His other features include Bleak Moments (1971), High Hopes (1988), Life is Sweet (1990), Topsy-Turvy (1999), All or Nothing (2002), Vera Drake (2004), Happy-Go-Lucky (2008), Another Year (2010) and Mr. Turner (2014). He has won 75 awards and more than 100 nominations for his much celebrated work. In 1993, he was awarded an OBE (Officer of the Order of the British Empire).

Mike Leigh was born in Hertfordshire and raised in Salford, Greater



DIRECTOR Derek Doneen

USA | 2018 | 92 min | English, Hindi, with English Subtitles

PRODUCER

Davis Guggenheim

PRODUCTION COMPANIES

Concordia Studio, Participant Media

SCREENPLAY

Derek Doneen, Davis Guggenhim

CINEMATOGRAPHY

Zachary Shields, Lars Skree

EDITINO

Joshua Altman, Brian David Lazarte

MUSIC

Danny Bensi, Saunder Iurriaans

SOUND

Jussi Tegelman

THE PRICE OF FREE

The Price of Free tells the story of the countless children hidden inside overcrowded factories around the world, forced into slavery and labor due to rising global demands for cheap goods. With the help of a covert network of informants, Nobel laureate Kailash Satyarthi and his dedicated team carry out daring raids to rescue and rehabilitate children in forced labor. Using hidden cameras and playing the role of buyers at the factory to gain access, Kailash takes on one of his most challenging missions to date: finding Sonu, a young boy trafficked to Delhi for work.

The film not only puts the spotlight on Kailash but also highlights the devastating consequences of child labor such as premature ageing, malnutrition or depression. A child forced to labor is a child with a high risk of illiteracy which further perpetuates poverty, the top reason why children are forced to work.

Kailash's warmth and compassion have gained international support for his philosophy that each child should be allowed to embrace their childhood. He provides them with support, clothes, medical care and education, but more importantly, hope.

First-time filmmaker Derek Doneen effectively uses the cinéma vérité technique, as well as animated sequences, to tell stories of previous rescue operations carried out by Kailash Satyarthi. He engages his audience in the compelling, moving and inspiring account of Kailash's commendable efforts to end child labor. *The Price of Free* (previously titled Kailash) is the winner of the 2018 Sundance Grand Jury Doc Prize.

Raman Chawla





The Price of Free marks director **Derek Doneen's** feature documentary debut. Doneen has worked closely with Davis Guggenheim ever since he created content for Guggenheim's documentary Waiting for "Superman", while working at Participant Media. He also directed content for Starbucks, American Express and the Gates Foundation. The creative partnership between him and Guggenheim grew during the 2016 convention film for President Obama, which was edited by Doneen. Prior to The Price of Free, Doneen directed the short documentary Spent: Looking for Change (2014), produced the documentaries The Dream Is Now (2013) and Shot in the Dark (2017), and edited Showtime's Kobe Bryant's Muse (2015).



DIRECTOR Claire Burger

France | 2018 | 98 min | French, with English Subtitles

PRODUCER

Isabelle Madaleine

PRODUCTION COMPANIES

Dharamsala, Scope Pictures, Arte France, Mars films

SCREENPLAY

Claire Burger

CINEMATOGRAPHY

Julien Poupard

EDITING

Laurent Sénéchal

SOUND

Olivier Goignard

CAST

Bouli Lanners, Justine Lacroix, Sarah Henochsberg

REAL LOVE

C'est ça l'amour

Forbach, Eastern France. Present day. Since his wife Armelle, walked out on the family, Mario has raised their two daughters on his own. Frida, 14, in the middle of her sexual awakening and of an identity crisis, blames her father for her mother's leaving. Niki, 17, is already propelled towards her future life as an adult, which is about to start. Mario didn't try to stop his wife when she left but he is clearly hoping that she will come back soon, and in the meantime, he looks for any excuse to call her up.

With this rather simple set-up, the director catapults her audience into the middle of a domestic crisis and delves deep in the feelings of her characters in order to find an answer to the title which, when translated, sounds like "this is love," but with a question mark hidden somewhere. "Is this love?" the film seems to ask its audience, is there more love in trying to keep the loved ones together when the family is on the verge of dissolution or in letting them go their own way? The film doesn't want to offer an easy answer, but certainly offers the audience somebody to empathize with: it is the tender and bewildered Mario, the 'motherly' father who tries to understand, tries to navigate a situation for which there are no 'written instructions'. Real Love is a coming-of-age drama for all ages, in which everyone learns to change and to adjust to a new, different balance, "like a piece of music for many voices" says the director. Those voices, thanks to the terrific performances of the cast, are all clearly heard.

Teresa Cavina





Claire Burger studied film editing at La Fémis. In 2008 she made Forbach, a short film that won the Cinéfondation award at Cannes. Together with Marie Amachoukeli, she co-directed the short film C'est gratuit pour les filles (2009), which was presented at the Directors' Fortnight in Cannes, and won the César Award for Best Short Film. Burger's collaboration with Marie Amachoukeli continued in 2014, when they were also joined by Samuel Theis, writing and directing their first feature film Party Girl. It was selected for the Un Certain Regard at Cannes, where it won the Prix d'Ensemble and the prestigious Caméra d'Or. C'est ça l'amour / Real Love (2018) won the Giornate degli Autori main prize at Venice.



DIRECTOR **Hirokazu Kore-eda**

Japan | 2018 | 121 min | Japanese, with English and Arabic Subtitles

PRODUCERS

Matsuzaki Kaoru, Yose Akihiko, Taguchi Hijiri

PRODUCTION COMPANIES

AOI Promotion, Fuji Television Network, GAGA

SCREENPLAY

Hirokazu Kore-eda

CINEMATOGRAPHY

Ryuto Kondo

EDITING

Hirokazu Kore-eda

MUSIC

Haruomi Hosono

SOUND

Kazohito Tomita

CAST

Franky Lily, Sakura Ando, Mayu Matsuka, Kilin Kiki, Kairi Jyo, Miyu Sasaki

SHOPLIFTERS

Manbiki Kazoku

Hirokazu Kore-eda's *Shoplifters* took the Cannes Film Festival's top honors last May. This was the first time that a Japanese-language movie was walking away with the Palme d'Or after 1997, when Shohei Imamura's *The Eel* won the top prize.

Throughout his career, Kore-eda has talked about family and relationships (*Nobody Knows*, *After the Storm*), and *Shoplifters* zooms in on a group of people that pretend to be a family. In a country that takes enormous pride in honesty (people leaving their bicycles unlocked, men and women picking up newspapers from an unattended roadside shop and dropping the correct change in the box kept there), this 'family', which lives on an elderly woman's pension, adds to its income by shoplifting. Everybody is happy, and everything looks fine until one night the 'family' finds a little girl out on the street, shivering in Tokyo's biting cold; and she is brought home, given hot soup and gradually pushed into the nefarious business. She turns out to be an ace shoplifter, but she has to be given a physical makeover and a new name to avoid detection as the police begin a probe when the girl, accepted into the shoplifting 'family', is reported missing by her own family.

Shoplifters is a marvelous work about how relationships are created and sustained in this fragile world of economic deprivation, hunger and uncertainty. In many ways, the film runs like a thriller, and it is only in the end that we are let into the truth.

Gautaman Bhaskaran





Hirokazu Kore-eda is a brilliant Japanese director who started his career as a TV documentarian, working regularly at TV Man Union, before making his feature debut in 1995 with *Maborosi*. Kore-eda's stories have been widely appreciated. He has won over 40 awards for direction and screenwriting at major festivals, Asian prize shows and at home in Japan. His 2013 film *Like Father, Like Son* won the jury prize at Cannes – from a jury headed by Spielberg. A retrospective of his work held at the 2005 Vienna International Film Festival described Kore-eda as a "cinematographic tightrope walker who almost unnoticeably switches between fictitious and real territories, between narration and invention, the private and the public."



DIRECTOR Erik Poppe

Norway | 2018 | 92 min | Norwegian, with English Subtitles

PRODUCER

Stein B. Kvae

PRODUCTION COMPANY

September Film

SCREENPLAY

Siv Rajendram Eliassen, Anna Bache-Wiig, Erik Poppe

CINEMATOGRAPHY

Martin Otterbeck

EDITING

Einar Egeland

MUSIC

Wolfgang Plagge

SOUND

Gisle Tveito

CAST

Andrea Berntzen, Aleksander Holmen, Solveig Koløen Birkeland, Brede Fristad

U - JULY 22

Utøya 22 Juli

In his latest film *U-July 22*, Erik Poppe revisits a tragic chapter in Norway's recent history. In 2011, a far-right terrorist, Anders Breivik, committed hideous attacks in Oslo, and Utøya, an island 400 kilometers northwest of Oslo. After setting off a bomb in Oslo, Breivik took a ferry boat to Utøya which hosted a summer camp for children belonging to the youth section of the ruling left-wing political party. Upon arriving on the island, Breivik went on a killing spree. Several people died immediately, some pretended to have died, and others fled the scene hiding in the water, or swimming to nearby caves. The atrocious attack claimed 69 lives.

Reenacting the Utøya massacre, Poppe uses a fictional character, Kaja, to tell the horrid story from a uniquely personal angle. Kaja is a young girl who lost her little sister during the commotion. Panicking at first to find her sister, while witnessing the tragic loss of innocent lives, Kaja soon decides to save as many children as possible. The film's narrative unfolds in real time, showing the face of humanity threatened with ignorance and brutality, alongside brave acts of selflessness and sacrifice.

Poppe makes a conscious decision to keep the perpetrator a faceless character in the background, while urging viewers to fully engage and empathize with Kaja's predicament, and her heroic stance. *U-July 22* is a compelling story where every second counts; another must-see film from the 'Master of Norwegian cinema'.

Khaled Ali



Over the last 20 years, director and screenwriter **Erik Poppe** has established himself as an auteur whose films are not to be missed. After an illustrious career in photography and photo-journalism that earned him the Kodak Award, he transitioned into cinema and studied film in Sweden and Norway. Poppe's Oslo-based trilogy, consisting of *Schpaaa* (1998), *Hawaii*, *Oslo* (2004) and *Troubled Water* (2008) was widely celebrated. From exploring global conflict through a photo-journalist's trauma in *A Thousand Times Good Night* (2013), to revisiting Norway's response to the German threat in World War II in *The King's Choice* (2016); Poppe portrays human beings who make tough choices under exceptional circumstances.

Print Source Norwegian Film Institute ks@nfi.no



DIRECTOR Sébastien Betbeder

France | 2018 | 82 min | French, with English Subtitles

PRODUCER

Frédéric Dubreuil

PRODUCTION COMPANY

Envie de Tempěte Productions, Hold-up Films, Media Solutions

SCREENPLAY

Sébastien Betbeder

CINEMATOGRAPHY

Romain Le Bonniec

EDITING

Céline Canard

MUSIC

Minizzia, Franck Marguin, Geoffry Montel

SOUND

Jěrome Aghion

CAST

Manal Eissa, Eric Cantona, Mathis Romani, Quentin Dolmaire

ULYSSE & MONA

Ulysse et Mona

Mona is a young visual artist trying to find a voice of her own. She comes across a video piece that she becomes obsessed with, by an old artist called Ulysse. She is overcome with a desire to find out what happened to that artist who has been off the radar for years. She follows the traces until they lead her to the house where he lives with his dog Joseph, and tries to convince him to become her mentor, disrupting the state of isolation he had been living in.

In this film, director Sébastien Betbeder goes beyond the cliché of the young woman seduced by the older, worldly artist. There is no erotic possibility between the two characters, except one that they overcome quickly during a drunken moment; as the film continues to delve into the character of Ulysse with his personal pains and defeats that brought him to his current state of self-imposed isolation.

The film also does not give in to the emotional blackmail often involved in this type of story, which could appear redundant if summarized. But it is the details and the humor that make it a film so different from any other that has dealt with the same subject before. A major contributing factor to the film's lightheartedness is the unusual casting of former football star Eric Cantona and Arab actress Manal Issa. It is as if the film is whispering to the audience from the first moment: "you might think you know the story, but this is not the film you're expecting."

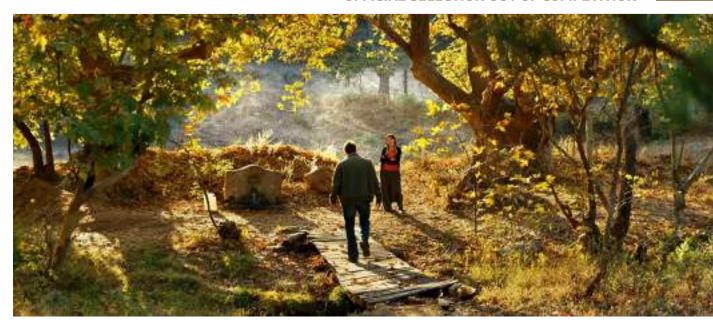
Even though the majority of the film's scenes take place in Ulysse's house or in limited other locations, it is definitely a road-trip film, at least in the metaphorical sense: it is about Mona's trip to discover the world of Ulysse, and Ulysse's trip to leave behind his solitude and start interacting with the world again – Mona, the thief he tries to help, the neighbors' kid, and even his ex-wife. Perhaps it is an invitation to listen to the voices from outside, leave our bubble every once in a while, and try to see people in a different light.

Amir Ramses



Sébastien Betbeder was born in Pau in the French Pyrenees. He graduated from the Fine Arts School of Bordeaux. His features as writer-director include *Nuage* (2007), La vie lointaine (2009), Yoshido / Les autres vies (2010); Les nuits avec Théodore (2012), which screened at the Toronto International Film Festival, in addition to 2 Autumns, 3 Winters (2013), Journey to Greenland (2016), and Ulysse & Mona (2018, GFF).

Print SourceCercamon, Sebastien Chesneau sebastien@cercamon.biz



DIRECTOR Nuri Bilge Ceylan

Turkey, Republic of Macedonia, France, Germany, Bosnia and Herzegovina, Bulgaria, Sweden | 2018 188 min | Turkish, with English Subtitles

PRODUCERS

Zeynep Ozbatur Atakan, Fabian Gasmia, Stefan Kitanov, Alexandre Mallet-Guy, Labina Mitevska, Olivier Pere

PRODUCTION COMPANIES

Zeyno Film, Memento Films, Detailfilm, RFF International, Sisters and Brothers Mitevski, Production 2006, D.O.O. Sarajevo, Film I Väst, TH Chimney Pot Sverige

SCREENPLAY

Nuri Belgi Ceylan, Ebru Ceylan, Akin Aksu

CINEMATOGRAPHY

Gökhan Tiryaki

EDITING

Nuri Belgi Ceylan

MUSIC

Mirza Tahirovic

SOUND

Andreas Mucke Niesytka, Thomas Robert, Thomas Gauder

CAST

Aydin Dogu Demirkol, Murat Cemcir, Bennu Yildirimlar, Hazar Erguclu, Serkan Keskin

Print Source Memento Films International

THE WILD PEAR TREE

Ahlat Agaci

It opens with a long, pensive shot of its main character, Sinan, his face superimposed on the reflection of the sea on the window. So begins Turkish director Nuri Bilge Ceylan's new film – an extended, complex meditation that weaves the quest of a young college graduate and aspiring writer into a dense tapestry of many threads: the conflict between his urbane sophistication and the simple ways of his rural hometown; the anger-filled relationship with a weak, indebted father, once a respected teacher; an electrifying encounter with the local imam; a chance meeting with a former classmate, now wearing a headscarf and engaged to marry; the search for a job.

As in the opening image, it is the cinematic superposition of many layers—the age-old theme of a young man in search of his identity; the intertwined human dramas of a small village and the existential conflict between generations; questions of philosophy, religious tradition and ethics. Despite director Ceylan's unromantic, unlyrical, let-reality-be-exposed approach that gives primacy to conversation, there are scenes of great beauty in the film—the terrain where the pear trees grow, the nearby mountains.

The long opening shot prefigures the film's andante pace and extended length – just over three hours. Held together with a masterful and intelligent style, the filmgoer will enjoy decoding the repeated reappearance of thematic elements – the gold coins, the pears – are there others? In the final scene, Ceylan gives two resolutions to the conflict between generations, leaving the ultimate choice to the audience.

Nicole Guillemet



After graduating from Bosphorus University with a major in engineering, **Nuri Bilge Ceylan** studied filmmaking at Mimar Sinan University, Istanbul. His first full-length film *Kasaba / Small Town* (1997) and his second, *Mayis Sikintisi / Clouds of May* (1999), received many national and international awards. With *Uzak / Distant* (2002), a poem of solitude featuring inspirations from Michelangelo Antonioni and Tarkovsky, won the Grand Prix and the Best Actor awards at the 2003 Cannes Film Festival. All of his subsequent films also received numerous prestigious prizes at Cannes.



DIRECTOR Olmo Omerzu

Czech Republic, Slovakia, Slovenia, France, Poland | 2018 | 85 min | Czech, with English and Arabic Subtitles

PRODUCER

Jiří Konečný

PRODUCTION COMPANY

Endor Film

SCREENPLAY

Petr Pýcha

CINEMATOGRAPHY

Lukáš Milota

EDITING

Jana Vlčková

MUSIC

Šimon Holý, Monika

Midriaková, Pawel Szamburski

SOUND

Daniel Nemec

CAST

Tomáš Mrvík, Jan František Uher, Eliška Křenková, Lenka Vlasáková, Martin Pechlát

WINTER FLIES

Všechno bude

Mischievously self-assured Mára and somewhat eccentric Heduš set out into the frozen wastes in search of adventure – by car, naturally. After all, Mára's turning fifteen soon.

Winter Flies is a road movie about the flies that occasionally buzz around even in winter, somewhat like its protagonists, who are on a mission to nowhere... before it ends at the police station. It's a film about the indescribable bond of boyhood friendship and the irrepressible desire to experience something, even if you don't exactly know what.

In award-winning director Olmo Omerzu's latest feature, two adolescents hit the road in an Audi they steal, to create their own story and celebrate their innocence. It isn't explained why the kids decide to take off – and this spirit of kids doing things without the slightest fear of consequence can be felt throughout the film.

During their adventurous road trip, Mara and Heduš rescue a dog from being drowned, and fulfill their hormonal needs by picking up a hitchhiker, Brána, who is a little down and troubled after a misunderstanding with her boyfriend. Eventually, they get involved with the cops.

Winter Flies is a clever look at self-discovery, one that refuses to take sides or give clear messages. As Mara recounts his adventures with Heduš, somewhere between what we see and what we are told, we encounter reality and perhaps fiction too.



Prague-based filmmaker **Olmo Omerzu** was born in Ljubljana, Slovenia, but became an important part of the growing Czech new wave film scene, especially after his studies at the FAMU film school. He is keen on exploring themes of innocence and the dynamics of adolescence, as he did in *A Night Too Young | Prilis mladá* noc (2012), presented in Berlinale Forum; and Family Film / Rodinny Film (2015), screened at the San Sebastian New Directors section. With his third feature *Winter Flies (2018*, GFF), which was screened at the 2018 Karlovy Vary Film Festival, writer-director Omerzu establishes himself as a firm voice in the Eastern European cinema.

Print Source
Cercamon
sehastien@cercamon hiz

INTERNATIONAL PREMIERE



DIRECTOR Bettina Oberli

Switzerland, France, Belgium | 2018 88 min | French, Russian, English, with English and Arabic Subtitles

PRODUCER

Pauline Carli Gygax, Max Karli, Perscilla Bertin, Judith Nora

PRODUCTION COMPANY

Rita Productions, Silex Films, Versus Productions

SCREENPLAY

Bettina Oberli, Antoine Jaccoud, Céline Sciamma

CINEMATOGRAPHY

Stephane Kuthy

EDITING

Pauline Gaillard

MUSIC

Arnaud Rebotini

SOUND

Paul Maernoudt

CAST

Melanie Thierry, Pierre Deladonchamps, Nuno Lopez, Anastasia Shevstova

WITH THE WIND

Le vent tourne

This story overflows with the drama of the human kind, as the young protagonist attempts to find a way out of making a tough personal decision. What first appears to be the isolated paradise where Pauline and her partner Alex live, filled with hard, daily caretaking work, goes up in flames when it is disrupted by Samuel, a young engineer who arrives to install a wind turbine to help them generate clean energy for their farm. Pauline is instantly attracted to him, a lonely wife whose husband, obsessed with dreams of ecological self-sufficiency, is nearly unaware of her.

Pauline has to choose between two dreadful paths: sacrificing a small family, or settling for a life of shame and isolation. Meanwhile, Alex's stubbornness leads to full-fledged calamity when he refuses to give the farm's animals antibiotics, unwittingly causing mad cow disease to grow among them. This development is like a wind that uproots their relationship and the world they'd once built together.

Oberli tells her story quietly, without any dramatic haste. Even the lovemaking scenes between Pauline and her lover are never fully shown onscreen, they feel more like a fleeting dream that visits her the way a strange wind visits the trees, mercilessly scattering their leaves. The film is ripe with a youthful energy that manifests in the character of Galina, the Ukrainian teenager Pauline and Alex host for the summer as part of an outreach program for kids who grew up in Chernobyl.

Galina acts like a hidden conscience — when she feels disaster approaching, she whispers in her hostess's ear: "do not give in." It is a muffled scream against self-destruction, one we hear echoes of in the quote by British writer Rebecca West that Oberli borrows for the prologue: "Only part of us is sane."

Ziad Al Khozai



Bettina Oberli, born in Interlaken in 1972, is a Swiss screenwriter and director. She graduated from the Zurich University of the Arts in 2000, with a degree in film directing. She worked in New York and Berlin, producing a number of short films and music videos. She received multiple awards, including Best Director at the Schwerin Art of Film Festival, a Zurich Film Award, and a Variety Piazza Grande Award at Locarno for her feature films *The Northern Wind (2004), The Murder Farm (2009)*, and her latest film, *With the Wind (2018*, GFF).

Print Source
Be For Films
festival@beforfilms.com





ELGOUNA-FILM FESTIVAL

THE OFFICIAL BEVERAGE

LIMITER

COMING FROM THE
PEOPLE BEHIND SOME OF
THE HIGHEST-GROSSING
FILMS IN THE EGYPTIAN BOX OFFICE
IN THE PAST FOUR YEARS.







iProductions

IS DROPPING NEW BOMBSHELLS WITH THE TWO NEW HITS

AL DEIF (THE GUEST) BY HADI EL BAGOURY

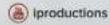




EYAR NARY (GUNSHOT) BY KARIM EL SHENAWY







TRIBUTE TO INGMAR BERGMAN

PERSONA

Ingmar Bergman

WILD STRAWBERRIES

Ingmar Bergman Sweden

TRIBUTE TO FEDERICO FELLINI

8 1/2

Federico Fellini Italy, France

ROMA

Federico Fellini Italy, France

TRIBUTE TO YOUSSEF CHAHINE

THE EMIGRANT

Youssef Chahine Egypt, France

INGMAR BERGMAN

WRITINGS Particular central features in Selma Lagerlöf's writing

1938 THEATRES Outward Bound WRITINGS [Workbook No 1], [Workbook No 2]

[On Outward Bound]

1939 THEATRES

The Hangman/The Golden Chariot. The Man Who LivedTwice, Autumn Rhapsody/The Romantics, Christmas/Advent, An evening of cabaret for the entire family, Lucky Per's lourney

WRITINGS

On 'Lucky Per's Journey', [Workbook No 3], [Workbook No 4] Events. Experimental theatre!, Experimental theatre.. again, [Notes on Lucky Per's Journey], Theatrics in town, The Tivoli

1940 **THEATRES** In Bethlehem,

The Merchant of Venice Macbeth, The Pelican Swanwhite. The Black Glove, The Hour-Glass/The Pot of Broth, Return, The Melody that Disappeared **WRITINGS** Our Town, A Fairy Tale A year's repertory has come to an end, [Notes on In Bethlehem].

[Workbook No 48],

Heaven

The keys of the Kingdom of

The Hunchback of Notre

The art of cinema viewing

THEATRES

The Tinder Box. A Midsummer Night's Dream The Ghost Sonata The Father, Bluehird

WRITINGS

Hans Christian Andersen play in Stockholm! . [Notes on The Father], Notes on The Ghost Sonata], [The Circus] [Engineer Holm's house], Episode, [Through the open window] [How long has she been like this1. [A scene from the Punch Family], ['Kärringbroö,' read the notice board by the bridge.], Speech on children's theatre], [Welcoming speech for the premiere of The Tinder Box]

1942 THEATRES

Beppo the Clown, A Midsummer Night's Dream, Death of Punch Little Red Riding Hood, Sniggel Snuggel/The Three Stupidities

WRITINGS

The Lone

Encounter with Punch. [Notes on Katinka] [Workhook No 5] [Workbook No 6], [Workbook No 7] [Workbook No 56]. The Adventures of Punch and the Libertine in the Countryside], A Confession, or, Afraid to Live. The Death of Jack the Ripperl. [I'm getting worn out, thought Punch], [Punch got a Christmas The Death of Punch. ('The Travelling Companion': Bergman's adaptation1. To the Audience! [Beppo the Clown1. To the Audience![Red Riding Hood]. Tivoli: Five Scenes, or some of them. [Draft, 1940's], The Opera,



The second of three children, Ernst Ingmar Bergman was born on 14 July 1918 in Uppsala north of Stockholm. His father was Erik Bergman, a conservative parish minister with strict ideas of parenting. His mother was Karin Bergman, a qualified nurse. In many contexts Bergman has spoken of his upbringing as strict, with occasional moments of tenderness, intimacy and love.



It all started with puppet theatre, with which Bergman began to experiment at the age of 11, and which he developed to a highly sophisticated extent prior to his entry into 'real' theatre in the late 1930s. Right from the outset Bergman was inspired by his house gods, Alf Sjöberg and Olof Molander, whose production of A Dream Play (1935) Bergman described as 'the bedrock of all theatre experiences'. Alongside his puppet theatre, at this time he also made up 'film' stories with the laterna magica his brother had received for Christmas, but which Bergman took hold of through a trade.



When Bergman took over as head of the Helsingborg City Theatre at the age of 26, he became the youngest head of a major theatre in Europe. Having recently lost its state funding, the theatre itself was on the brink of ruin. His task was to bring back the audiences, and consequently, the repertoire became 'shamelessly populist', according to Bergman himself. One year later, the theatre had its state funding restored. The same year, 1944, he wrote his first film script, Torment. As there was no formal education for filmmaking, Bergman learned by participating on and off the film set.



Bergman debuted as a film director with Crisis. 'But this first shooting day was the first one in my cinematic life. I had made meticulous preparations. Every scene was carefully thought out, every camera angle prepared. In theory I knew exactly what I wanted to do. In reality, everything went straight to hell.'



In 1938, Bergman started work at the theatre Mäster Olofsgården in Stockholm. His first production was Sutton Vane's Outward Bound. 'Death is no liberator' Bergman wrote in the programme notes for his amateur debut, in which he also played a part as death's henchman. Rumours about Bergman's rigorous rehearsal regime, his loose language and violent tempers quickly spread, giving rise to the nickname that stuck with him throughout his career, the 'demon director'.

Bergman's reputation grew, and when one of Sweden's foremost children's theatres, Sagoteatern (Swedish for fairytale theatre), opened up in 1941 and staged plays at Stockholm's Civic Centre, Bergman was chosen as its head. The first play he directed was The Tinder Box. In total, Bergman staged seven productions at the Civic Centre.



Cinematographer Sven Nykvist shot the interiors for Bergman's film Sawdust and Tinsel, pulling off an amazing 180-degree pan of Åke Grönberg holding a pistol. It was the first time they collaborated, and the shot made such an impression on Bergman that he is reputed to have said that he wanted Nykvist for all his films going forward. For production company reasons, Nykvist did not resume work with Bergman until The Virgin Spring in 1960.

One of Bergman's most well-known films, The Seventh Seal, premiered. Bergman said about the production: 'It's better to do this than a bad comedy. I don't give a damn about the money.' Four other films were released that same year, with Bergman as director, writer or co-writer. The Seventh Seal won the Jury Special Prize at Cannes and was nominated for the Palme d'Or.

1943 THEATRES

Geography and Love, Niels Ebbesen. Just Before Awakening The Fun Fair.

When the Devil Makes an Offer,

A Beautiful Rose WRITINGS

Jack Among the Actors, [Notes on Niels Ebbesen]. [Workbook No 8], [Workbook No 9] The mistl. The Fourth Story of Matheus Manders, or, About a Murderer, The Novella. On Why the Gangster Writes

1944 MOVIES

Torment THEATRES

The Ascheherg Widow at Wittskövle, The Tinder Box. When the Devil Makes an The Hotel Room Macbeth, Little Red Riding Hood,

The Gambling Hall/ Mr Sleeman Cometh

WRITINGS School, a 12-year hell, Torment: Knife on a boil. A short tale about one of Jack the Ripper's earliest childhood memories. A kind of dedication, [On Rabies]. [Workbook No 11] [Workbook No 49], [Little street in a mining town: a complete scene], Torment.

Autumnal Thoughts [Now loakim knows that Puma's been drinking], Conversation betwee a head of finance and a theatre manager, We have to do Macbeth!

1945 THEATRES

Jacobowsky and the Colonel, Kriss-Krass-Filihom: New Year's Cabaret. The Pelican, Rabies. Reduce Morals The Legend WRITINGS

Wish List, [Notes from on location]. [Workbook No 12], A Glimpse into the Future, Dream in July, Marie My Child Is Mine [On Reduce Morals]

MOVIES

Crisis, It Rains on Our Lov THEATRES

Caligula. Rachel and the Cinema Doorman Requiem,

WRITINGS

Farewell interview Encounter. About filming a play, Probably a geni [Workbook No 13] [Workbook No 14] It Rains on Our Love. The comedy about Jenny, The Puzzle Represents Eros, Rachel and the Cinema Doorman: A Play in Three

Swedish film and theatre: Collaboration or opposition

1947 MOVIES

Woman Without a Face, A Ship to India

THEATRES The Day Ends Early. The Dutchman, Playing with Fire, Magic, Unto My Fear, The Waves WRITINGS The best novelette. The magic country fair, In Grandmother's House Ruth. Three centipede feet, [Everyone forgets one

factor...], [This drama plays out on stage], The Drama of Paul, Not just to entertain. A Ship to India

MOVIES Music in Darkness. Port of Call,

THEATRES

1948

Dancing on the Pier, Come Up Empty Lodolezzi Sings, Macheth Mother Love Thieves' Carnival WRITINGS

Cinematograph Letter from Ingmar Bergman, The Trumpet Player and Our Lord. Come up Empty: Comedy in three acts. True Story: Novella for Film,

1949

As It Happened

MOVIES

Prison, THEATRES

The Restless Heart, A Streetcar Named Desire [Notes on High Tension],

WRITINGS
[Notes on Thirst], The Film about Birgitta-Carolina Inakim Naken or The Suicide, Due to Certain Circumstances. We look at the movies

MOVIES

To Joy, High Tension, While the City Sleeps **THEATRES** A Shadow/Medea Divine Words The Three-Penny Opera WRITINGS The Fish.

Divorced, [The Hotel] While the City Sleeps, The Summer Interlude, [About The Three- Penny

Opera] Divorced

1951 MOVIES

Summer Interlude, Divorced. Bris Soap Commercial **THEATRES**

The Rose Tattoo. Light in the Shack, The Country Girl, Summer, The City,

The People of Värmland WRITINGS Notes on The City. Bo Dahlin's Notes Con-

cerning His Parents'

Divorce. [Good evening, sister], Play with pearls. Murder at Barjärna So you want to be in the movies?, The City

1952 MOVIES

Waiting Women THEATRES Blood Wedding,

There Are Crimes and Crimes. The Day Ends Early, The Restless Heart, The Crown Bride. Murder at Barjärna,

The Night's Burden of Guilt, Easter

WRITINGS [Notes on Punch's Fat Tuesday], Waiting Women Operation/Film Shooting, Performing a Play, The Magic Show. The Inventor

MOVIES

Summer with Monika. Sawdust and Tinsel THEATRES A Caprice,

The Dutchman. Unto My Fear, Six Characters in Search of an Author The Castle WRITINGS

[Workbook No 15], Pages from a Non- Existent Diary. Sawdust and Tinsel The Tale of the Eiffel Tower. Ingmar Bergman Inter-views Himself Before the Opening of Summer with Monika. Summer with Monika, [Sneech on the aes- thetics

of film, and its conditions], We are like the circus!

MOVIES

A Lesson in Love

THEATRES The Apple-Tree Table, The Merry Widow. Twilight Games, The Chost Sonata Wood Painting

WRITINGS The making of film. [On The Ghost Sonata], [Notes on The Poor Bride]. [Workbook No 16], [Workbook No 17] A Lesson in Love [The Cannibal The Police Chiefl. Dreams, Wood Painting [On Twilight Games]

1955 MOVIES

Dreams, Smiles of a Summer Night THEATRES The Ball Dom Juan Leah and Rachel, The Monk Walks in the Meadow, Teahouse of the August Moon. Wood Painting

WRITINGS Dear Eva and Harriet, The dilemma of filmmaking, The Girls' Room. Smiles of a Summer Night

1956 MOVIES

Last Couple Out THEATRES The Poor Bride Everyman, Erik XIV. Grandmother and Our Lord Cat on a Hot Tin Roof, Portrait of a Madonna The Tunnel, La voix humain

WRITINGS

Six questions for Ingmar Bergman, [On The Seventh Seal], [Notes on The Misunderstandingl. Anders de Wahl and the last role, Death and the Knight. The Seventh Seal, Last Couple Out, Night Light

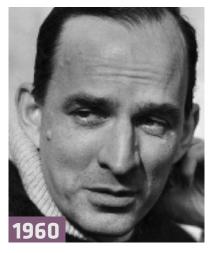
1957 MOVIES Mr Sleeman Is Coming,

The Seventh Seal.

Wild Strawberries,

The Minister of Uddarbo

Night Light THEATRES Cheaters, The Prisoner The Misanthrone Peer Gynt WRITINGS Ingmar's self-portrait, The Aphorisms of Ingmar Bergman. Wild Strawberries [Notes on The Misanthrope], [Notes on Peer Gynt], [Workbook No 50], [Workbook No 51]. [Workbook No 52]



In 1960, Bergman was nominated for his first Academy Award. He would be nominated for eight more. Though he never won one for best director or best writer, three of his films won the Academy Award for Best Foreign Language Film: The Virgin Spring (1960), Through a Glass Darkly (1961), and Fanny and Alexander (1983). The latter took home four Academy Awards out of six nominations. His films also generated Academy Awards for his colleague Sven Nykvist, who received awards as Best Cinematographer on the Bergman-directed films Cries and Whispers and Fanny and Alexander.



In 1961, Bergman tried his hand at a new medium, opera, staging The Rake's Progress at the Royal Theatre (now the Royal Swedish Opera). Although it was a great success, it was not until *The Bacchae* in 1991 that Bergman returned to opera on the stage. In between that time, he did direct The Magic Flute for television in 1975. Bergman had directed musical theatre before, with his 1954 production of The Merry Widow in Malmö, but this was the first time he had tried his hand at



While filming Persona, on the small island of Fårö in the Baltic Sea, an island Bergman had discovered in 1961 when looking for a location to shoot Through a Glass Darkly, he found an area of land that he subsequently purchased and had a house built on. He stayed there as often as his Stockholm duties would allow until 2003, when he sold his apartment in Stockholm and moved permanently to Fårö. He seldom left the island after that. Bergman was to shoot six films and one television series on Fårö, where he also built a fully functional studio.

In 1971, Bergman won the Irving G. Thalberg Memorial Award, which is presented by the Board of Governors of the Academy of Motion Picture Arts and Sciences to 'creative producers whose bodies of work reflect a consistently high quality of motion picture production.' Bergman was not present at the awards ceremony. Liv Ullmann, with whom Bergman had a daughter, accepted the award on his behalf.



In 1963, Bergman accepted the post as head of The Royal Dramatic Theatre. His first play in charge was the European premiere of Edward Albee's Who's Afraid of Virginia Woolf? It was to prove a very demanding job indeed: with the entire company in need of reorganisation, he found himself in an 'insoluble and incomprehensibly chaotic situation.' Bergman directed an average of one play each year until his departure in 1976.

Against his better judgement, Bergman did not cut back on his film work while working at The Royal Dramatic Theatre, and he ended up paying the price: double pneumonia and acute penicillin poisoning. In the spring of 1965, he was admitted to Sophiahemmet, the royal hospital, where he began to write the screenplay for *Persona*, as he put it 'mainly to keep my hand in the creative process.'



Bergman explained the world of television as 'Quite simply the most amazing thing.

It opens up the whole world.' Scenes from a Marriage was his first, but not his last, television series. In fact, the transition to television was to be almost absolute. Virtually all of Bergman's films since Scenes from a Marriage have been made for television, whether series (Face to Face, Fanny and Alexander) or one-offs (The Magic Flute, Saraband). Admittedly, and for various reasons, they have all gone on cinema release, but they were intended for television.

The somewhat vexed relationship between Ingmar Bergman and Sweden came to a head in 1976, when he was arrested by the police in the middle of rehearsing *The Dance of Death* at the Royal Dramatic Theatre, and accused of tax evasion.

It turned out that he was innocent (the inquiries were soon dropped), but in the public consciousness he cut a tainted figure. Bergman suffered a nervous breakdown, and after a short stay in hospital he left the country for Germany where he spent a number of years in voluntary exile.

1958

The Venetian, Rabies, Brink of Life, The Magician

THEATRES

He Who Has Nothing, The Legend, Ur-Faust,

The People of Värmland WRITINGS
Dialogue.

I want to be part of the game, Rubbish in Gothenburg, [Notes on Ur-Faust], [Notes on The People of Värmland], The Magician,

The Magician, [Workbook No 53], [Notes on Ur-Faust]

1959 WRITINGS

WATINGS
Each Film is My Last,
Dear Allers
Family-Journal!,
[Editorial 1959],
The Devil's Eye,
[Notes on The Virgin
Spring],
[Workbook No 19]

1960 MOVIES

The Devil's Eye,
Storm,
The Virgin Spring
THEATRES

THEATRES
The First Warning
WRITINGS

Text on Victor Sjöström, taken from Bergman's journal, Blessgiving, The Face of Bergman, Dear frightening audience!, A Page from My Diary, [The Curtain Goes Up], Through a Glass Darkly,

1961 MOVIES

Through a Glass Darkly, Pleasure Garden THEATRES

[Workbook No 18]

Playing with Fire, The Seagull, The Rake's Progress

WRITINGS
[This Incident],
[The Sunday Fisher],
[On] Through a Glass Darkly,
The Pleasure Garden,
Winter Light,
[Workbook No 20],
[They Leave Town]

1962 WRITINGS

My Pianist, The Silence, [Workbook No 21]

1963 MOVIES Winter Light.

The Silence, A Dream Play, THEATRES Wood Painting The Legend, Who's Afraid of Virginia Woolf?

WRITINGS
[I Have My Doubts about the Film School]

1964MOVIES

All These Women
THEATRES

Hedda Gabler, Three Knives from Wei

WRITINGS
[Bergman responds to the Ibsen criticism],
Trois textes pour Venise:
Pour ne pas parler,
Hour of the Wolf,

1965

[Workbook No 22]

Don Juan, Tiny Alice WRITINGS

The Snakeskin, Downhill with Ingmar Bergman, [Persona]

1966 MOVIES Persona

THEATRES
The School for Wives/
Critique of the School for Wives,

The Investigation
WRITINGS
[Workbook No 23]

1967 MOVIES

Stimulantia (Episode 'Daniel')

THEATRES

Six Characters in Search of an Author Masquerade,

WRITINGS
The Ritual,
[Workhook No 24]

1968

MOVIES HOUR OF THE WOLF, SHAME WRITINGS [Workbook No 54],

[Workbook No 54], The Lie, A Passion

1969

MOVIES The Passion of Anna, The Ritual **THEATRES**

Woyzeck
WRITINGS
Horrified and sick, I wit-ness
the TV witch-hunt,
Svenstedt and The Corridor,
Sixtyfour minutes with

1970 MOVIES

Rebecka

Fårö Document, The Lie **THEATRES** A Dream Play.

Hedda Gabler WRITINGS

[Notes on A Dream Play 1970], The Touch, [Workbook No 26]

1971 MOVIES

The Touch THEATRES Show WRITINGS

My Mother's Diaries Reveal Who She Was, [Notes on Show], Cries and Whispers, [Workbook No 27]

1972 THEATRES The Wild Duck WRITINGS

[Notes on The Wild Duck], Scenes from a Marriage, Essential and nonessential

1973 MOVIES

Cries and Whispers
THEATRES

The Misanthrope, The Ghost Sonata **WRITINGS**

[Workbook No 28]

Comments on Series Z, I would like to kill you, It Was Only a Pleasure!, A dream play, The Merry Widow,

1974

MOVIES
Scenes from a Marriage
THEATRES

To Damascus WRITINGS [Notes on The Magic Flute], Face to Face, [Workbook No 29]

1975 MOVIES

The Magic Flute
Twelfth Night
THEATRES
The Petrified Prince,
WRITINGS

[Notes on Twelfth Night],

1976 MOVIES

FACE TO FACE, THE DANCE OF THE DAMNED WOMEN

WRITINGS
I'm Leaving Sweden,
Jeder Mensch hat Traume
Wünsche, Bedürfnisse,
The Serpent's Egg,
[Workbook No 32],
[Workbook No 31],
Autumn Sonata

1977 MOVIES

Paradise Square, The Serpent's Egg THEATRES

A Dream Play (Ein Traumspiel) WRITINGS

[Notes on Ein Traumspiel], [Workbook No 34]

1978 MOVIES

Autumn Sonata THEATRES

Three Sisters (Drei Schwestern) WRITINGS

Love Without Lovers, Isabella, [Notes on Three Sisters (Drei Schwestern)], [Workbook No 35]

1979 MOVIES

My Beloved, Fårö Document 1979 **THEATRES** Hedda Gabler,

Tartuffe WRITINGS

Fanny and Alexander, I Like It Almost Every Day, [Notes on Tartuffe], Hedda Gabler: Bergman's adaptation, From the Life of the Marionettes, Farö Document 1979

1980

From the Life of the Marionettes

the Marionettes
THEATRES
Yvonne.

Princess of Burgundy (Prinzessin von Burgund) WRITINGS

[Notes on a Dream], [Theatre crisis, theatre crises], [Notes on angst], A spiritual matter, [Notes on Yvonne, Princess of Burgundy], After the Rehearsal, [Workbook No 36], [Workbook No 37]

1981 MOVIES Sally and Freedom THEATRES

Nora/Julie/Scenes from a Marriage WRITINGS

[Eastertide in the Year 1233], Speech in Dallas, Szenen einer Ehe, Julie: Bergman's adaptation, [Notes on Ein Puppenheim]

1983 MOVIES

MOVIES
Fanny and Alexander,
School for Wives

THEATRES
Dom Juan
WRITINGS

[Journal notes, 1983], [Notes on Dom Juan]

1984 MOVIES After the Rehearsal THEATRES

From the Life of the Rain, Worms (Aus dem Leben der Regenwürmer), A Hearsay, King Lear

The beginning of some sort of memoir, Commentary on Document Fanny and Alexander, Preface to a translation, [Notes on King Lear]

1985 THEATRES

Miss Julie, John Gabriel Borkman **WRITINGS**

Propos, Three Wounds for Julie..., [Notes on John Gabriel Borman 1985], [Notes on The Blessed Ones], [Workbook No 44]

1986 MOVIES

Karin's Face, The Blessed Ones, Document Fanny and Alexander

THEATRES A Dream Play, Hamlet

WRITINGS [Notes on A Dream Play 1986], [Workbook No 39], [Workbook No 38]

1987 MOVIES GOTSKA SANDÖN WRITINGS The Magic Lantern, DÅSÅ: Three Scenes by

Ulrika Nordmark



Fanny and Alexander was to mark his return to Sweden. The costs and risks were the principal reason why the film was released in two versions, the five hour TV series originally planned, and the shorter cinema version (197 minutes) which was primarily intended for sale on the international market. Fanny and Alexander has often been regarded as a summary of Bergman's entire career, and it undoubtedly contains most of the familiar elements from his other works: religion, the family, the role of the artist.

In April 1984, Fanny and Alexander was awarded four Oscars: for Best Foreign Language Film, Best Cinematography (Sven Nykvist), Best Art Direction/Set Decoration (Anna Asp and Susanne Lingheim), and Best Costume Design (Marik Vos-Lundh).



Bergman's fifth wife, Ingrid von Rosen, died. It was the first of Bergman's marriages not to end in divorce. His very last work, *Three Diaries (2004)*, was a compilation by Bergman and his daughter Maria von Rosen of Ingrid's diaries during her last months, beginning with her cancer diagnosis in 1994 and ending with her death the following year. The book's foreword read in part: 'We have not attempted to hide or excuse our own shortcomings or our helplessness. This is no literary work, but a document. Not a book, but a testimony.'

On the occasion of the Cannes Festival's 50th anniversary, a 'Palme of Palmes' was awarded to Ingmar Bergman for his entire body of work in film. His daughter Linn Ullmann accepted the award on his behalf in the presence of twenty-eight previous Palme d'Or winners.



The Magic Lantern, Bergman's first autobiography, is a hugely revealing and honest piece of writing. In general terms, however, Bergman's unparalleled successes as a film, theatre and television director have clearly overshadowed Ingmar Bergman the author. Dubious as a document, masterful as literature, the book had a non-chronological structure, with altering chapters on childhood, theatre work, the tax affair in 1976, marriage crises, and encounters with artists like Laurence Olivier, Greta Garbo, and Herbert von Karajan.

Bergman's second autobiography was released, Images: My Life in Film. This book project began as a series of conversations with Bergman's editor, Lasse Bergström. It was in part prompted by Bergman's dissatisfaction with the earlier interview book Bergman on Bergman, in which he felt he had been manipulated by the interviewers. Using his books and filmmaking diaries, Bergman analysed a number of his own films, grouped into thematic units



Ghosts, a radically re-worked version of Ibsen's drama, was where Bergman rounded off his theatrical career, in 2002. Long before Ghosts, many productions were described as his last. In fact, he even started directing another theatre project in 2003, from which he withdrew. In an interview with Marie Nyreröd, he spoke of his unwillingness to quit. 'When it comes to the theatre, it's been much worse. I'm far more attached to the theatre than to film. I'd absolutely love to continue with the theatre. But I know that I'm not going to.' Bergman retired from filmmaking in December 2003, after the release of Saraband.

Ingmar Bergman died in his home at Fårö on 30 July 2007, at age 89. Bergman was buried in the cemetery of Fårö Church on 18 August 2007, in a private ceremony. He had requested that the saraband from Bach's Cello Suite No. 5 be played at his funeral. It resounds like an echo from his last film - Saraband.

1988 THEATRES

Long Day's Journey into Night

WRITINGS

[Notes on Long Day's Journey into Night] [Workhook No 40]

1989

THEATRES A Doll's House WRITINGS

My Danish Angel, [Notes on Madame de Sadel

1990

THEATRES A Matter of the Soul WRITINGS

Images: My Life in Film, [Workbook No 41], Sunday's Children. The Best Intentions, From Sperm to Spook, [Workbook No 43]

1991

THEATRES

The Bacchae, Peer Gvnt

[Workbook No 58]. [Notes on The Bacchae], About the Bacchae, [Workbook No 58]

1997

MOVIES

Sunday's Children, The Best Intentions THEATRES Madame de Sade

1993

THEATRES The Time and the Room,

The Last Crv WRITINGS

[Notes on The Time and the Room],

The Last Cry, In the Presence of a Clown

1994

THEATRES

Goldberg Variations, The Winter's Tale

WRITINGS

Monologue, When Will You Quit, [Notes on The Winter's Private Confessions

Workbook, The Winter's Tale

1995 THEATRES

The Misanthrope,

Yvonne, Princess of Burgundy

1996 MOVIES

Private Confessions, Harald & Harald THEATRES The Bacchae

Harald & Harald

1997 MOVIES

IN THE PRESENCE OF A

LIUWNI WRITINGS

Faithless, [Workbook No 45]

1998

WRITINGS [Notes on The Image

Makers], [Workbook No 46]

THEATRES

Storm Weather

2000 MOVIES Faithless

THEATRES The Image Makers Mary Stuart,

The Ghost Sonata WRITINGS

20th Century of Bergman, [Notes on Mary Stuart], [Workbook No 55]

2001

THEATRES

John Gabriel Borkman WRITINGS

Saraband, Ghosts: Bergman's adaptation [Notes on John Gabriel Borkman 2001]

2002

THEATRES Ghosts

WRITINGS Rosmersholm: Bergman's adaptation

2003 MOVIES

THEATRES

The Pelican/Island of the

2004 THEATRES

Rosmersholm Three Diaries, Ingmar Bergmans Sommar



DIRECTOR Ingmar Bergman

Sweden | 1966 | 85 min | Swedish, English with English Subtitles

PRODUCER

Ingmar Bergman

PRODUCTION COMPANY

Aurora, Svensk Filmindustri

SCREENPLAY

Ingmar Bergman

CINEMATOGRAPHY

Sven Nykvist

EDITING

Ulla Ryghe

MUSIC

Lars Johan Werle

SOUND

Olle Jackobsoon

CAST

Bibi Andersson, Liv Ullmann, Margaretha Krook, Gunnar Björnstrand

PERSONA

In Persona, Liv Ullmann plays Elisabet Vogler, a renowned stage actress who has suffered a psychological breakdown. She relapsed into silence during a production of Electra and is now in a psychiatric facility. The doctor supervising her has a bold and generous idea: she will lend Elisabet her summer beach house for the duration of her recovery, and Alma will go and live with her. Far from being coaxed out of her silence, Elisabet remains utterly mute, and it is Alma who begins to speak, at first clumsily, trying to make Elisabet talk, but then she finds that it is her own necessary personal catharsis. Alma intercepts a letter Elisabet wrote to the doctor, finding out that she is rather dismissive and amused by Alma's personal revelations, and it hints to a possible crush Alma has on her. Alma then has her own nervous breakdown, eloquently shown by the celluloid of the film melting, and the relationship between the two women takes unexpected turns. Persona is indeed a special project; since 1966 every film director, film critic, writer and philosopher found their own interpretation of the film: from social-political engagement (a metaphor of the disintegration of the capitalist system) to Jungian theories (every human being has a mask). Perhaps Elisabet and Alma are the same person. The word "persona," which derives from the Latin word meaning "mask," conjures up Carl Jung's notion of an external, artificial personality used to hide the real self. In Elisabet, Liv Ulmann plays the mask that all of a sudden refuses to perform her social role and stops talking. Bibi Andersson is the soul (alma from "alima," dissimilation of the Latin word "anima", soul) in open conflict with the "persona" Elisabet decided to be: cold, heartless, arid and egoistic with a son she hates (and it is not by accident she stops talking during Electra), the son/Bergman that at the beginning of the film tries to touch the huge outof-focus face of his mother (Ulmann turning into Andersson turning into Ulmann). But any interpretation exists in its own right. "You can interpret it in any way you like. As with any poem, images mean different things to different people," says Bergman. What is very exciting indeed is that after fifty-two years, Persona keeps all its mysterious charm, like the Gioconda of cinema.

Print Source
Dina El Rashidy
dina.elrashidy@gov.se



Ingmar Bergman (1918 - 2007) was one of the greatest directors of all times. Among his unforgettable works were *Smiles of a Summer Night*, which catapulted him into the international scene in 1955; *Seventh Sea (1957)*, *Wild Strawberries (1957*, GFF 2018), *The Silence (1963)*, *Persona (1966*, GFF 2018), *Cries and Whispers (1972)*, *Scenes from a Marriage (1973)* and *Fanny and Alexander (1982)*. He directed over 60 movies and documentaries, some of them for television. In 1971, he received the Irving Thalberg Memorial Award from the Academy of Motion Picture Arts and Sciences. Three of his films – *The Virgin Spring, Through a Glass Darkly* and *Fanny and Alexander* – won Oscars for the Best Foreign Language Film.



DIRECTOR Ingmar Bergman

Sweden | 1957 | 93 min | Swedish, Latin with English Subtitles

PRODUCER

Allan Ekelund

PRODUCTION COMPANY

Svensk Filmindustri

SCREENPLAY

Ingmar Bergman

CINEMATOGRAPHY
Gunnar Fischer

Gunnar Fisch

EDITING

Oscar Rosander

MUSIC

Erik Nordgren

SOUNDAaby Wedin

CAST

Victor Sjöström, Bibi Andersson, Ingrid Thulin, Gunnar Björnstrand, Jullan Kindahl

WILD STRAWBERRIES

Smultronstället

Once, the legendary movie critic, Derek Malcolm, rued that cinematic giants like Ingmar Bergman, Charlie Chaplin and Jean-Luc Godard attracted nearly empty auditoriums. While Chaplin's films were funny, they were also incisive social and political commentaries, an aspect which perhaps many could not comprehend. Godard's work could be highly abstract as we have seen especially in his latest outing at Cannes 2018, Image Book. As far as Bergman is concerned, his movies have been considered gloomy, a typical Swede tag.

Be that as it may, Bergman's Wild Strawberries (1957) may not be witty or light, but it is one of his least pessimistic films. Bergman's study of social behavior - sometimes most brilliantly through closeups - is deep and overpowering. Wild Strawberries opens with a dream sequence that shows us how a professor finds himself in a jail-like house in Stockholm and is shaken to find a coffin popping out. The corpse inside of it tries to pull the professor in. The professor is the 76-year-old Isak Borg, who is a famous medical scientist. Along with his daughter-in-law Marianne, he is travelling by road to Stockholm to receive an honorary doctorate. Prodded by Marianne, he opens up to reveal his unfulfilled life. The girl he loved married his brother, and Borg's own marriage had been a disaster. Memories of his childhood by the seaside, his romance with Sara and their moments of sheer pleasure gathering wild strawberries are punctuated by loneliness and dejection. He finds these traits in his old mother (whom he meets on his road trip) and in his middle-aged physician son. Finally, when Borg goes to bed at his son's home, a strange sort of peace and tranquility descends on the old man. In a later interview, Bergman said that Borg's character was written in an attempt to justify himself to his parents.

Gautaman Bhaskaran



Ingmar Bergman (1918 - 2007) was one of the greatest directors of all times. Among his unforgettable works were *Smiles of a Summer Night*, which catapulted him into the international scene in 1955; *Seventh Sea (1957), Wild Strawberries (1957, GFF 2018), The Silence (1963), Persona (1966, GFF 2018), Cries and Whispers (1972), Scenes from a Marriage (1973) and Fanny and Alexander (1982). He directed over 60 movies and documentaries, some of them for television. In 1971, he received the Irving Thalberg Memorial Award from the Academy of Motion Picture Arts and Sciences. Three of his films – <i>The Virgin Spring, Through a Glass Darkly* and *Fanny and Alexander* – won Oscars for the Best Foreign Language Film.

Print Source
Dina El Rashidy
dina.elrashidy@gov.se

FEDERICO FELLINI

Excerpted from Tutto Fellini

1950 MOVIES

Luci del Varietà (Variety Lights)

1952 MOVIES

Lo Sceicco Bianco (The White Sheikh)

1953 MOVIES

I Vitelloni Un Giornalista Racconta Agenzia Matrimoniale (Marriage Bureau - Episode in L'Amore Citta')

1954 MOVIES

La Strada (The Road)

1955

MOVIES
II Bidone (The Swindle)

1957 MOVIES

Le Notti di Cabiria (Nights of Cabiria)

1960 MOVIES

La Dolce Vita (The Sweet Life)

1962 MOVIES

Le Tentazioni del Dottor Antonio (The Temptations of Dr. Antonio, episode of Boccaccio (70)

1963 MOVIES

Otto e Mezzo (8½ - Eight and a Half)

1965 MOVIES

Giulietta Degli Spiriti (Juliet of the Spirits)

1968 MOVIES

Toby Dammit episode from Tre Passi Nel Deliro

1969 MOVIES

Fellini - Satyricon Fellini: A Director's Notebook (Television)

1970 MOVIES

I Clowns (The Clowns)



1973 MOVIES Amarcord

1976 MOVIES

II Casanova di Federico Fellini (Federico Fellini's Casanova)

1979 MOVIES

Prova d'Orchestra (Orchestra Rehearsal)

1980 MOVIES

La Città delle Donne (The City of Women)

1983 MOVIES

E La Nave Va (And The Ship Sails On)

1984 MOVIES

Bitter Campari (Advertisement)

1985

MOVIESGinger e Fred (Ginger and Fred)

1986 MOVIES

Alta Societa' Rigatoni Barilla (Advertisement)

1987 MOVIES

Intervista (Interview)

MOVIES

La Voce della Luna (The Voice of the Moon)

1992 MOVIES

Banca di Roma (Advertisement)



Federico Fellini was born on January 20, in Rimini, an Italian seaside resort town. Fellini was raised in a middle-class family. He first attended a school run by a group of nuns, then joined a Catholic boarding school in a nearby town called Fano. One day, in a childhood escapade, he ran away from school to join a traveling circus. This experience gave him a glimpse into the world of imagination.

At school, Fellini showed a special talent for drawing and art history. He spent summer vacations in his family's country house where he regularly watched passing gypsy caravans journeying on their way to other regions.



Fellini spent much of his youth in Rimini exploiting his talent for drawing, sketching caricatures for sale in the town's cafes and on its heaches.



Allied forces liberated Italy and life started up again. Fellini opened a shop in Rome with some friends, where he drew caricatures and portraits of American soldiers passing through, who wanted to send a souvenir to families back home.

Roberto Rossellini invited Fellini to write the script of a documentary on the life of a priest shot by the Fascists. The documentary was the starting point of the creative adventure of the movie *Roma* citta apertá.



As soon as Fellini received his high school diploma, he moved to Florence where he worked for the satirical weekly *The 420*.

He also contributed to a science fiction serial magazine, L'Avventuroso.

Fellini went to Rome where he enrolled in the Faculty of Law. He also wrote for the local pages of the newspaper II Popolo di Roma, and spent time hanging around the editorial offices of Cinemagazzino. He drew cartoons for a number of papers including Marco Aurelio, a popular satirical weekly. While writing a story on the world of variety, Fellini met actor Aldo Fabrizi. This was the beginning of a friendship which led to Fellini's film debut. His first scripts, some written with Cesare Zavatlini, starred Fabrizi (Avanti, c'è posto, Campo de' Fiori, L' ultima carrozzella).

Fellini wrote the scripts for a satirical radio show entitled *Cico e Pallina*. A young actress with a degree in archaeology, Giulietta Masina was chosen to star. Fellini and she became engaged and eight months later, in spite of the unstable economic conditions and the uncertainties of the war, they were married.



Fellini made an important contribution to the story line and script of *Paisa* and a close friendship developed between him and Rossellini. Right after this experience he worked on a script for a film by Alberto Lattuada, *Il delitto di Giovanni Episcopo*.



Fellini had another important encounter which had a great impact on his career, this time with Tullio Pinelli, a well-known screen writer. Pinelli decided to work with Fellini on the screenplay of Lattuada's Senza pietá, marking Giulietta Masina's screen debut. Upon Rossellini's request, Fellini acted in the episode II Miracolo, which he had also written. That year also witnessed his collaboration with Pietro Germini on the screenplay In nome della legge.

Once again Fellini worked with Rossellini, this time as a writer and assistant director on the film *Francesco giullare di Dio*. Fellini's last contribution to Rossellini's work was the screenplay of Europa 51, and his directing career started when he co-directed *Luci del varietá* with Alberto Lattuada.



Fellini directed *Lo sceicco bianco*, starring Alberto Sordi, a film set in the world of photographic comic strip serials. This was also the start of Fellini's association with composer Nino Rota

Lo sceicco bianco was presented at the Venice Film Festival and was received coldly by critics. Fellini started filming I Vitelloni in December of that year.



I Vitelloni was widely acclaimed by critics and the public at the Venice Film Festival and won the Silver Lion for its effective portrayal of the vacuous life of idle mama's boys in the Italian provinces. The film was a great success in France as well. That same year Fellini shot the episode Agenzia matrimoniale for a documentary produced by Cesare Zavattini.



Giulietta Masina received an award for Best Actress at the Cannes Film Festival for her role in *Le notti di Cabiria*.



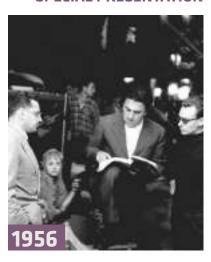
Life in Rome was a scintillating, ephemeral existence centered around the variegated universe of Via Veneto. Outrageous clothing and scandalous behavior working its way from daytime into night, bogus gaiety and crowds of faces captured by unscrupulous photographers... Fellini watched the scene, mulled over some ideas and set down the main story line for *La Dolce Vita*.

The first take for *La Dolce Vita* was shot in March 16 on sound stage 14 in Cinecittá. The film took six months to make.



This was the year of *La Strada*, starring Giulietta Masina and Anthony Quinn. Ennio Flaiano gave a notable helping hand in developing the film's dreamlike atmosphere. The film won the Silver Lion at the Venice Film Festival, but real triumph came in the United States; it was the first of Fellini's films to win an Academy Award.

Fellini made *Il Bidone*, a bitter, touching work set in the world of petty swindlers.



Fellini's study of the world of prostitution made before his next film provided a host of stimulating ideas for the director and his colleagues, Flaiano and Pinelli. Even Pietro Gherardi, architect and sometimes set designer, went along on the forays to inspect the nether worlds of Roman prostitution where the ill-fated fairy tale *Le notti di Cabiria* was set.



La Dolce Vita came out in February, amidst protests and enthusiastic admiration. Critics and audience, politicians and censors all flung themselves into the melee, pushing the movie to the peaks of commercial success. It won first prize at the Cannes Film Festival. Around this time, Fellini had an important encounter with Ernst Bernhard, the Jungian analyst from Berlin, which paved the way towards the director's exploration of dreams and the unconscious.

Fellini directed an episode of the film *Boccaccio '70 (Le tentazioni del Dottor Antonio*) starring Peppino De Filippo. This piece was a biting response to the hypocrisy and moralistic poses in the wake of *La Dolce Vita*. The film came out in February 1962 and confirmed Fellini's reputation as a director unable to keep his continuous creativity confined within the limits of a film budget. For this episode he had the set designer reconstruct an extraordinary miniature of the Roman EUR neighborhood where a gigantic Anita Ekberg roams, expressing boundless femininity and sensuality.



The director sought a different dimension after La Dolce Vita and decided to confront his alter ego, portrayed by Marcello Mastroianni in Otto e mezzo (8½). Shooting started on May 9 and ended on October 14. A strike lasting several days kept Fellini from viewing the dailies but this difficulty soon became a habitual, poetically justified method of working: better not see the dailies and remain solidly anchored to the illusion of the imagined film.



Otto e mezzo was distributed to movie theaters in mid-February and Fellini was suddenly acclaimed as the "genius" and the "magician" of Italian cinema. Success was assured in America and it won the Grand Prize at the Moscow Film Festival in spite of the controversial enthusiasm of the regime's film critics for such a "decadent" Western product.



In April, Otto e mezzo won an Oscar for Best Foreign Language Film. This was a work that remained vivid in the imagination of many filmmakers for years. As recently as 1982, a Broadway musical was based on Fellini's masterpiece. That summer Fellini started shooting Giulietta degli Spiriti.



Giulietta degli Spiriti came out directly in Italian and French movie theaters in October, dodging the traditional channel of film festivals. A month later the Fellinis were guests at a party given in New York by Jackie Kennedy for the film's American debut.

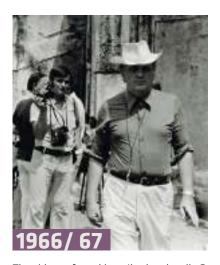


The director decided to return to his recollections of the past and made a film for television on the world of the circus: I Clowns. Fascinated by the agility of television Fellini started to dream of a work which avoided the classic course of narration. In November, he began shooting Roma. In the same year, Fellini agreed to act a scene in Alex in Wonderland, by director Paul Mazursky, who shot Fellini in Rome playing himself as he worked in Cinecittá.

Amarcord was an extraordinary fresco of Fellinian myths, woven around recollections, dreams, desires, fears and illusions. In making this film, he had the help of a new collaborator, poet Tonino Guerra. The film was presented at Cannes on May 8. French reviewers unhesitantly called Fellini a creative genius of the likes of Moliere, Balzac, Daumier, Goya and Pagnol.



Producer Alberto Grimaldi agreed to finance Casanova on condition that Fellini check costs by moving shooting to London. Fellini insisted on shooting at Cinecittá where the first take was shot on July 21.



The idea of making *II viaggio di G. Mastorna* was taking shape, and Fellini proposed it to producer Dino De Laurentiis. A host of difficulties turned the project into the never-to-be-made phantom of Fellini's works. The unshot film was later the subject of an NBC special by Peter Goldfarb, *A Director's Notebook*.



Fellini accepted French producer Raymond Eger's proposal for an episode film based on Edgar Allan Poe; Fellini adapted his *Toby Dammit*, written with screenwriter Bernardino Zapponi, on the story *Never Bet This Devil Your Head*. This was the first time he used Giuseppe Rotunno's photography and Rotunno stayed with him until *E la nave va*.

Working with a two and a half billion lire budget, the director made *Fellini Satyricon*, presented at the 30th Venice Film Festival. In America, it was shown in New York at Madison Square Garden after a rock concert before an audience of ten thousand young people.



Casanova was nominated for an Oscar for Best Costume, designed by Danilo Donati.

Fellini made what many consider his most "political" film, *Prova d'orchestra*, produced by RAI, Italy's public television network.



Fellini started shooting La *cittá delle* donne, a film whose making was saddened by the sudden death of composer Nino Rota.



La cittá delle Donne was presented at Cannes. In the fall the book Fare un film, a collage of Fellini's notes and sketches, was published. The first edition came out thanks to a Swiss publisher in Zurich, a great admirer of the director and, later on, custodian of his sketches and drawings.

This was a year of great projects, particularly with the Americans. CBS proposed adapting Dante's *Inferno* while another group of Americans invited the director for a stay in the States to renew his inspiration. Fellini accepted but his stay was brief; his mother's ill health forced him to return to Italy.



Fellini dedicated his efforts to the project *E la nave va*. Set designer Dante Ferretti reconstructed Fellini's dream in the studios of Cinecittá.



Ginger e Fred opened the Berlin Film Festival in February and was a rousing success. Metro Goldwyn Mayer acquired distribution rights in America. That summer Fellini announced his plans for his next film: a special for television. In Intervista Fellini played himself shooting a film in Cinecittá. It was a tribute to filmmaking, and the places and people so dear to the director. Cinecittá was fifty years old that year and celebrated its own anniversary by participating in the film's production.

Intervista was finished in January and shown on TV before being released in movie theaters. The University of Urbino awarded Fellini with an honorary degree.



Fellini started working on the set of La voce della luna. The film's final cost was close to twenty billion lire. In the meantime the unfinished project Viaggio a Tulum came alive in the drawings of artist Milo Manara. Some years later, in 1992, Manara's pencil also breathed life in the old Mastorna project.



The Venice Film Festival presented *E la nave va*, a confirmation of the mythical dimensions of a director who had by now become the Maestro of great filmmaking all over the world.

That fall Fellini returned to Rimini, mourning the demise of his mother. Around that time the city honored him by previewing the TV ad he directed for Campari Soda at the Novelli Theater. Fellini later repeated his foray into advertising with an ad for Barilla pasta. That year he also made preparations for Ginger e Fred and took an important trip to Los Angeles and Mexico trying to recapture the impressions gleamed from Carlos Castaneda's books. He contemplated making a film that would narrate an encounter between a director and a writer, Viaggio a Tulum. The project remained unfinished and was published in 1986 as a serial in the daily Corriere della Sera.

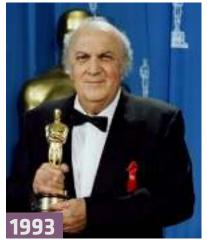


Fellini shot *Ginger e Fred* at the beginning of the year at Cinecittá. On June 10, with the film almost finished, he went to New York to receive the tribute of the Film Society of Lincoln Center, becoming the first non-Hollywood director to receive the prestigious award. In September the Venice Film Festival awarded him a Golden Lion for his career. *Ginger e Fred* previewed in December



Federico Fellini was seventy years old, another reason to launch *La voce della* luna with great fanfare. The film came out in 170 Italian theaters simultaneously.

In June Fellini shot three ads at Cinecittá and in the Roman countryside to launch a national bank, the Banca di Roma. Once again he used Giuseppe Rotunno's photography.



On March 29, the Motion Picture Academy awarded Fellini an Oscar for his career. Amid the many ideas of a fervid imagination which has bestowed so many suggestive dreams on cinema, the one now closest to realization was II mestier del'attore. In July, Fellini suffered a stroke while staying in his home town of Rimini. Recovering just briefly, he was bolstered perhaps by the knowledge of the heartfelt concern and long-standing admiration felt by movie-goers all over the world. Fellini died in Rome on 31 October 1993 at the age of 73, leaving behind his inimitable mark on cinema with his films, which were a blend of reality, wit, fantasy and brazen self-indulgence.



DIRECTOR Federico Fellini

Italy, France | 1963 | 138 min English, French, German, Italian, with English Subtitles

PRODUCER

Angelo Rizzoli

PRODUCTION COMPANY

Cineriz, Francinex

SCREENPLAY

Federico Fellini, Ennio Flaiano, Tullio Pinelli, Brunello Rondi

CINEMATOGRAPHY

Gianni Di Venanzo

EDITING

Leo Catozzo

MUSIC Nino Rota

SOUND

Alberto Bartolomei, Mario Faraoni

CAST

Marcello Mastroianni, Claudia Cardinale, Anouk Aimée, Sandra Milo, Rossella Falk

81/2

Otto e mezzo

Giving the order to start production in the spring of 1962, Fellini signed deals with his producer, had the sets constructed, cast Mastroianni, Anouk Aimée, Claudia Cardinale and Sandra Milo in lead roles, hired cinematographer Gianni Di Venanzo... he had given his protagonist a name, but couldn't decide what he did for a living. The crisis led him to the verge of abandoning the project.

"I was a director who wanted to make a film he no longer remembers. And lo and behold, at that very moment everything fell into place. I got straight to the heart of the film."

-Federico Fellin

The plot of 8% revolves around an Italian film director, Guido Anselmi, who is suffering from 'director's block.' He is supposed to be directing an ill-defined science fiction film, but has lost interest amid artistic and marital difficulties that are further coupled with a not-so-serious psychosomatic liver ailment. As Guido struggles half-heartedly to work on the film, a series of flashbacks and dreams delve into his memories and fantasies; they are frequently interwoven with reality.

Highly autobiographical, the film's title refers to the total number of films Fellini had previously directed. These previous works included six full-length feature films, two short segments, and a collaboration with another director. The last three projects accounted for a 'half' film each. Thus, after directing these '7½' prior projects, this film became production number '8½' for Fellini.

François Truffaut wrote, in his review published in Lui (Paris): "Fellini's film is complete, simple, beautiful, honest... like the one Guido wants to make in 8%."

8% received numerous awards and accolades all around the world, including the Academy Award for Best Foreign Language Film (1964) and the Directors Guild of America Award for Outstanding Directing.

Print Source
Intramovies
fabio.tucci@intramovies.com



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



DIRECTOR Federico Fellini

Italy, France | 1972 | 128 min | English, French, German, Italian, Latin, Spanish, with English Subtitles

PRODUCER

Turi Vasile

PRODUCTION COMPANY

Ultra Film, United Artists

SCREENPLAY

Federico Fellini, Bernardino Zapponi

CINEMATOGRAPHY

Guiseppe Rotunno

EDITING

Ruggero Mastroianni

MUSIC

Nino Rota

SOUND

Renato Cadueri

CAST

Denis Christopher, Pia De Doses, Fedrico Fellini, Fiona Florence, Renato Giovanneli, Peter Gonzales, Marcello Mastroianni

ROMA

The second film of the «trilogy of memory» after I Clown and before Amarcord, Roma (1972) is a declaration of love by Fellini to his adopted city, where he moved when he was still very young, at the age of nineteen, with a desire to become a journalist. For the first time, the director talks in the first person in the film, also appearing briefly in some scenes, and adopting an explicitly dreamlike associative language. The film presents contemporary Rome, with its irrepressible «creative disorder" (the congested traffic of the Ring Road, popular festivals, picturesque neighborhoods etc.), and Rome of the 40s, with brothels for the first sexual experiences, outdoor restaurants, the exciting variety shows, and the war, depicted masterfully in a single shot of a tunnel accompanied by the scream of the sirens that precedes the tragic bombing of the city. But it also presents the ancient and eternal Rome, which, during the excavations for the subway tunnels, unexpectedly emerges with its mysterious frescoes. And then there is the presence of the Catholic Church, with its funerals and sumptuous millennial rituals, reinterpreted by Fellini with an admired and sardonic eye through the unforgettable visionary sequence of the Defilé Ecclesiastico, a fashion show for the clergy that takes place in a luxurious apostolic palace of the Vatican. The final is all projected towards the future, with the raid of boys and girls on motorcycles through the streets of the capital that run towards the coast and the sea.

Gianfranco Angelucci



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

Print Source
Park Circus
jack@parkcircus.com

YOUSSEF CHAHINE



1947 PLAY IBSEN'S LOVE COMEDY

MOVIES Only You

1948

1961 MOVIES Lover's Complaint

The Magnificent Vanes 1950

1961

MOVIES Daddy Amin

MOVIES A Man in my Life

1951 MOVIES Nile Boy

PLAY

1963

1952 MOVIES The Great Clown MOVIES Saladin

1964 MOVIES Dawn of a New Day

1952 MOVIES Lady on a Train 1965 MOVIES The Ring Seller

1953 MOVIES Only Women 1966 MOVIES

1954 MOVIES Golden Sands

The Blazing Sun

1967 DOCUMENTARY The Sacred Oil

1954

The Devil of the Desert

1968 MOVIES

1955 MOVIES

1957

Ces Gens et le Nil

1968 MOVIES

Dark Waters

Once upon a time ... the Nile

1957 MOVIES Farewell My Love 1969 MOVIES The Land

MOVIES My One and Only Love 1970 MOVIES The Choice

1958 MOVIES Cairo Station 1972 SHORT FILM Salwa the Girl who Talked to Cows

1958 MOVIES Jamila the Algerian

1973 MOVIES The Sparrow

1959 MOVIES Forever Yours

1974 DOCUMENTARY Forward We Go

Youssef Adib Chahine is born to a family of Egyptian-Lebanese origins in Alexandria, in the first half of the 20th century. He grows up in a cosmopolitan society that is made up of residents of different nationalities and Egyptians from different religions (Muslims, Christians and Jews). The city, with its openness and diversity, becomes a defining feature of his intellectual and cinematic journey, from his first film to his last.

Despite limited means, Chahine's family enrolls him in the prestigious Victoria College, where many famous Egyptians had studied, and he becomes fascinated with the world of acting and theater. He also comes to love American musicals starring Gene Kelly and Fred Astaire, and he makes his first short film on a school day using an 8mm camera.



Chahine directs Son of the Nile, which is adapted from a novel he studied in Pasadena titled River Boy. He follows the film with a number of other works including The Big Joker, Women Without Men and Lady of the Train.



Influenced by the principle of social justice preached by the 1952 revolution, Chahine makes Struggle in the Valley, starring his favorite actress at that stage, Faten Hamama, and the young, handsome man he discovers and introduces to the Egyptian public, Michel Shalhoub, later known all around the world as Omar Sharif. He follows Struggle in the Valley with several films that range from epic adventures such as Devil of the Sahara and musical comedies such as You Are My Love, which presented an alternative form of film scores in Egypt at the time.



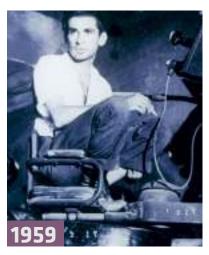
After the end of World War II, Chahine travels to the United States of America to study Theatre Arts at California's Pasadena Playhouse, dreaming of making it to Hollywood. He swiftly transitions from studying acting to studying directing, and he goes on to direct a number of plays such as Henrik Ibsen's *Love's Comedy (1947)*. He returns to Egypt after two years of studying, and in the few years that follow the 1948 war, the notion of cosmopolitan Alexandria begins to fade with the rise of nationalistic and chauvinistic tendencies in Egyptian society, yet the dream of the city Chahine knew in his childhood never leaves his films.



Chahine makes his first film, Father Amin, with the support of Italian cinematographer and one of Egypt's filmmaking pillars at the time, Alfezi Orfanelli. The film stirs a censorship controversy, and Chahine has to change its ending. Starring Faten Hamama, who later goes on to make several more films with Chahine, the film draws other filmmakers' attention to the new young and talented director with the Hollywood visual culture.



In a collaboration with writer Abdel Hai Adib, Chahine acts for the first time in a film he directs: *Cairo Station*. The film is a flop in cinemas; Chahine has often told the story of a moviegoer who spat in his face after the film. Back then, the Egyptian audience rejected the film's unconventional narrative technique, its approach to marginalized characters, and the new way one of their favorite classical heroes, Farid Shawky, was portrayed onscreen. In spite of its negative reception, the film goes on to be widely-discussed in international film circles, participates in the Berlin International Film Festival, and Chahine garners exceptional acclaim for his role as Qenawi, the limping newspaper seller. In the same year, Chahine begins working on another important film, *Jamila*, *the Algerian*, about the Algerian Liberation War right at the time the entire world was following its events closely. The film screens at the Moscow International Film Festival.



In a break from controversy, Chahine makes a string of simple films such as Love to Eternity and A Lover's Call, but he doesn't stop tickling the double standards of the bourgeoisie albeit in a comedic manner (the way he does in In Your Hands), in preparation for the next phase which is to bring his biggest production ever.

1976
MOVIES
RETURN OF THE PRODIGAL
SON

1978 MOVIES

Alexandria...Why?

1982 MOVIES An Egyptian Story

1984 MOVIES Adieu Bonaparte

1986 MOVIESThe Sixth Day

1989 MOVIES Alexandria Again & Forever

1991 DOCUMENTARY Cairo... as told by Chahine

1993 PLAY Caligula

1994 MOVIES The Emigrant

1997 MOVIES Destiny

1998 SHORT FILM It's Only One Step

1999 MOVIES The Other

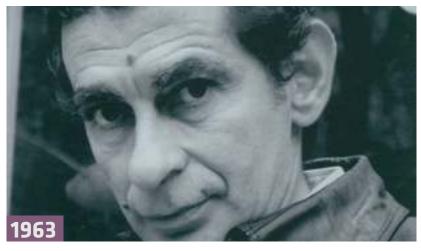
2001 MOVIESSilence.. We're rolling

2002 SHORT FILM 11'09'01

2004 MOVIES Alexandria...New York

2007 MOVIES Chaos

2007 SHORT FILM After 47 Years

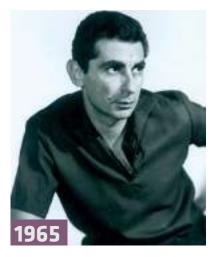


Chahine begins working on his sweeping epic *Saladin the Victorious* after director Ezzeddine Zulficar announces that he will not be able to direct it himself for health-related reasons. It is the biggest production in all of Egyptian cinema at the time, and Chahine manages to imbue the historical narrative with a humanistic depth (aided by eminent authors such as Abulrahman al-Sharqawi and Naguib Mahfouz). Coupled with production design by Shadi Abdel Salam, *Saladin the Victorious* becomes an icon of Arab cinema, one that is cherished to this very day.



Chahine makes his iconic film *The Sparrow*. With the 1967 defeat at its center, the film is banned by the censors and only released after the 1973 October War.

After Chahine has solidified his name as an Arab film icon, he makes *Return of the Prodigal Son* (a co-production with Algeria), where he dissects the internal political divisions of Arab societies through the metaphor of a battling family. The film introduces a number of fresh faces to the public, including Lebanese singer Majida al-Roumi in her only acting role and a young, charming Hisham Selim. It is also Chahine's first collaboration with seminal poet Salah Jahine; together they write a film that is exceptionally progressive, with songs that have become staples in collective Arab memory.



After directing Dawn of a New Day, Chahine is pressured by a number of figures close to the ruling regime at the time, who persuade him to go to Lebanon and direct The Seller of Rings for musical icon Fairuz, building on his exceptional talent in directing musical performances. He then films Gold Sands in Morocco and Id al-Mairun in Lebanon. He returns to Egypt following alleged interventions by president Gamal Abdel Nasser, who would not allow a talent like Chahine to work outside of Egypt instead of within.



Chahine directs another epic film, *The People and the Nile*, which is released under two names and in two different versions, due to a dispute between Chahine and the government over its final form. The Egypt-USSR joint production presents the epic journey of building the High Dam and is filmed in 70mm, a very rare occurrence in Arab cinema. However, the battle over the film's content keeps it from achieving the expected success upon its release.

Chahine takes on the adaptation of Abdulrahman al-Sharqawi's novel The Land, a powerful portrayal of the relationship between Egyptian farmers and their land, perhaps as a metaphor for the 1967 defeat. Veteran Egyptian actor Mahmoud al-Meligi gives the performance of a lifetime, cementing his status as an Arab film legend. The next year, Chahine makes a film that tackles the despair of the Egyptian intellectual post-1967 in his psychological crime drama The Choice, based on a premise by Naguib Mahfouz and offering a progressive narrative that was highly untraditional at the time.



Chahine takes a new step in his cinematic career when he directs his lens towards his own life and to Alexandria, the melting pot of cultures he grew up in. In *Alexandria...* Why? Chahine takes on the post-World War II period: his fascination with cinema, the notion of being open to others and the absurdity of war and death. The film wins the Silver Bear at the Berlinale, an important step in acquainting a wider international film audience with Chahine, who goes on to make his second autobiographical film, *An Egyptian Story*.

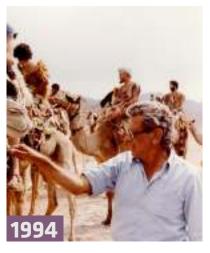


For the first time, Chahine embarks on a French co-production with Adieu, Bonaparte, where he yet again tackles his favorite subject, openness to others as opposed to chauvinism, but this time through the prism of the French Campaign on Egypt, and explores the line between such openness and intellectual colonialism. Once again he collaborates with Jahine, and the film participates in the Cannes Film Festival.

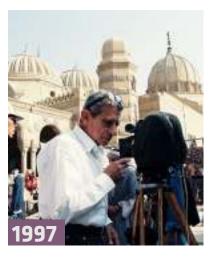
Again with Jahine, Chahine makes *The Sixth Day*, based on a novel by Andre Chedid. The film brings French-Egyptian star Dalida back to her roots as an Egyptian woman grappling with the consequences of the British occupation and a cholera epidemic.



Chahine makes his third autobiographical film, *Alexandria*, *Again and Again*, where he is once again an actor after a long absence. Shortly afterwards, he makes his short documentary *Cairo as Seen by Chahine*, then conquers the world of theater with a production of *Caligula* in Paris



Chahine's rendition of the story of Joseph from the Old Testament, *The Emigrant (GFF 2018)*, is released to unprecedented controversy in Egypt. The director is sued on grounds of portraying the life of a prophet, but the courtroom becomes a space for the defense of creative and artistic freedom where Chahine is supported by many figures from the film industry. The case is dropped and the film returns to movie screens.



Inspired by his own trial, Chahine directs *Destiny*, where he blends his life with that of Andalusian philosopher Ibn Rushd (Averroes), using the themes of Islamic extremism and the burning of Ibn Rushd's books to reflect on contemporary society in which he was sued for making a film, and Naguib Mahfouz was almost murdered. The film is screened at the 50th Cannes Film Festival, where Chahine receives an honorary Palme d'Or. Afterwards, Chahine continues to explore the issue of political differences and communication in *The Other*, before moving on to make his last light musical, *Silence*, *We're Rolling*.

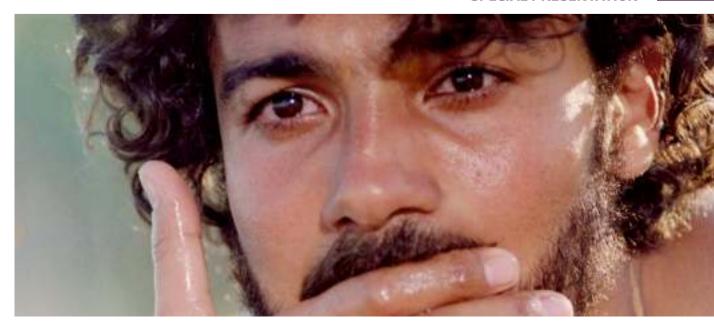


Chahine is chosen among 10 international directors to make one short film each about how they view the September 11 attacks. The list includes filmmakers like Claude Lelouch, Sean Penn and Alejandro Gonzalez Iñárritu among others, and the film is screened at the Venice Film Festival. Chahine then creates the last chapter of his autobiography, Alexandria, New York, where he critiques his old notion of the 'American dream' and examines his intellectual transformations from the day he arrives in the USA, in love with movie musicals, and until September 11.



Chahine's final feature film, It Is Chaos, sees the light. The film is a near-prediction of the 25 January Revolution, as its final scene is evocative of the massive protests that would fill the city's streets a few years later. As usual, Chahine demonstrates a rare foresight and an ability to transcend into the future.

Youssef Chahine passes away. His funeral is attended by hundreds of Egyptians and broadcast live on TV. His grave in Alexandria carries the words made immortal by Mohamed Mounir in *An Egyptian Story*: "It doesn't matter what your name is; it doesn't matter where you come from... It doesn't matter what color you are, or where you were born... All that matters is that you're human, even if you have no home."



DIRECTOR Youssef Chahine

Egypt, France | 1994 | 129 min Arabic, with English Subtitles

PRODUCERS

Gabriel Khoury, Marianne Khoury, Humbert Balsan

PRODUCTION COMPANIES

Misr International Films, Ognon Picturs

SCREENPLAY

Youssef Chahine, Rafik Al Sabban, Ahmed Kassem, Khaled Youssef

CINEMATOGRAPHY

Ramses Marzouk

EDITING

Rashida Abdelsalam

MUSIC

Mohamed Nouh

SOUND

Dominique Hennequain

CAST

Khaled El Nabawy, Youssra, Mahmoud Hemida, Michel Piccoli Hanan Tork, Sayed Abdelkerim, Ahmed Salama

THE EMIGRANT

Al Mohager

Ever since Alexandria... Why? (1979), no Youssef Chahine film has been devoid of the following: the relationship with 'the other' in all its political, geographical and emotional variations that haunted him throughout his culturally diverse life; and his own story, whether told directly through a representation of himself on-screen or through a historical metaphor, as he does with Ali in Adieu, Bonaparte or Ibn Rushd in Destiny. The Emigrant also follows a similar path.

Inspired by his journey to the USA in 1946 to learn about art, Chahine sheds a different light on the famous biblical story of Joseph in Ancient Egypt. Jealous of their fathers' adoration of Ram, his siblings get rid of him. Stowed in the hold of a boat, he makes it to Egypt, where he had always dreamed of traveling to, passionate to learn about its great civilization. Ram, a son of a Canaanite tribe, enters Egypt a stranger; fascinated with the wonders he encounters and hoping he could learn enough to go back home, teach his people about agriculture and save them from hunger.

Just as Chahine's Lebanese origins often plagued him whenever he touched upon a sensitive Egyptian subject in one of his films, Ram is also constantly reminded that he is a foreigner. Along the way, he meets a host of memorable characters: Amihar, the sexually impotent military commander; Simihit, his wife who desires Ram; and Hati, the beautiful girl who loves Ram. Chahine creates a film that moves in parallel to the story in the Old Testament, yet he surpasses that to ask his own personal questions about desire and seduction, particularly through the complicated love triangle between Ram, Simihit and Amihar, therefore adding an extra dimension to the story.

As usual, Chahine's treatment of sexual need and desire is completely judgment-free, unlike many examples in Arab cultural production. In his work, human feelings always triumph, even if they are underscored by weakness. This is what makes Chahine's characters unforgettable, and turns them into icons of Arab cinema.

Amir Ramses



Allili Kallises

Print Source
Misr International Films, Marianne Khoury
mkhoury@mifegypt.com

acclaimed film director. He studied theater at the Pasadena Playhouse in 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 wide Arab and international appreciation. Many of his films were presented at the Berlinale, Venice Film Festival and Cannes, where he received a special Palme d'Or for his life achievement at the festival's 50th anniversary in 1997. In the same year, his film *The Destiny* was selected for the Official Competition of the Cannes Film Festival.

Youssef Chahine (1926 - 2008) is Egypt's most internationally

CINEGOUNA

A creative hub for minds and markets, the CineGouna Platform is a film industry-oriented event created with the objective of nurturing and strengthening promising Egyptian and Arab cinema projects and filmmakers, and helping them find artistic and financial support. The CineGouna Platform presents the CineGouna Bridge and the CineGouna SpringBoard programmes that provide opportunities for sharing and learning.

For the 2nd edition of the CineGouna Platform, El Gouna Film Festival has invited a number of leading regional and international experts in the field of cinema to participate in its various activities. The participation of representatives of major international film festivals such as Sundance, Berlin, Tribeca, Cannes, Venice, Carthage and Cairo has already been confirmed. Some of the most important producers and distributors who represent regional and international companies, TV networks and film institutions, such as Arab Fund for Art and Culture, Hubert Bals Fund, Robert Bosch Stiftung, Norwegian Film Institute, American Film Showcase, Torino Film Lab, Vice Media, MBC and ART, will also attend the programmes and activities of the 2nd edition of the CineGouna SpringBoard and the CineGouna Bridge.

The programmes and activities of the CineGouna Platform will take place at the TU Berlin, El Gouna Campus from September 22 to 27, 2018.



CineGouna SpringBoard is a project development and co-production lab that provides opportunities to find creative and financial support for Arab film directors and producers.

Application was open for submissions of feature narrative and feature documentary projects in development as well as films in post-production.

For its 2nd edition, CineGouna SpringBoard received 145 submissions (101 projects in development and 44 films in post-production) from all parts of the Arab world.

A panel of experts reviewed the submissions and made a selection of 12 projects in development (9 narratives and 3 documentaries) and 6 films in post-production (3 narratives and 3 documentaries) on the basis of their content, artistic vision, and overall financial feasibility. The high quality of submissions made the selection process very challenging.

The final list of selected projects and films and their directors, representing 6 Arab countries (Egypt, Iraq, Lebanon, Palestine, Sudan and Tunisia) is as follows:

PROJECTS IN DEVELOPMENT:

Barzakh, directed by Laila Abbas, Palestine (Feature Narrative)

Curfew, directed by Elyes Baccar, Tunisia (Feature Narrative)

Dead Dog, directed by Sarah Francis, Lebanon (Feature Narrative)

Embodied Chorus, directed by Danielle Davie, Mohamed Sabbah, Lebanon (Feature Documentary)

Fouledh, directed by Mehdi Hmili and Abdallah Chamek, Tunisia (Feature Documentary)

Gaza DC, directed by Rashid Masharawi, Palestine (Feature Narrative)

Hanging Gardens, directed by Ahmed Yassin Al Daradji, Iraq (Feature Narrative)

Soad, directed by Ayten Amen, Egypt (Feature Narrative)

The Doubt, directed by Ihab Jadallah, Palestine (Feature Narrative)

The Man Who Sold His Skin, directed by Kaouther Ben Hania, Tunisia (Feature Narrative)

Waiting for the Train, directed by Zeina Sfeir, Lebanon (Feature Documentary)

Yam & I, directed by Nadine Salib, Lebanon (Feature Narrative)

FILMS IN POST-PRODUCTION:

1982, directed by Oualid Mouaness, Lebanon (Feature Narrative)
Certified Mail, directed by Hisham Saqr, Egypt (Feature Narrative)
Fataria, directed by Walid Tayaa, Tunisia (Feature Narrative)
I Am a Script Girl, directed by Mina Nabil, Egypt (Feature Documentary)
Off Khartoum Sides, directed by Marwa Zein, Sudan (Feature Documentary)
Underdown, directed by Sara Kaskas, Lebanon (Feature Documentary)

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

AWARDS

All selected projects in development and films in post-production will compete for awards that will be decided by a jury of industry experts. One project in development and one film in post-production will receive a CineGouna Platform Certificate and a cash prize of US \$15,000 each. Additional awards and cash prizes are presented through partnerships with the local and regional institutions listed below.

US \$15,000 from New Century Production

US \$10,000 from Arab Radio & Television (ART)

US \$10,000 from Beelink Productions

US \$10,000 from Cedars Art Production (Sabbah Brothers)

US \$10,000 from Creative Media Ventures

US \$10,000 from Eagle Films

US \$10,000 from iProductions

US \$10,000 from Magam Productions

US \$10,000 from O3 Productions (MBC Group)

US \$10,000 from Synergy Films

US \$10,000 from from the US Embassy

US \$10,000 worth of post production services from The Cell Post Production

US \$5,000 from Mentor Arabia

US \$5,000 from New Black worth of film packaging services

US \$5,000 from Tayarah

US \$5,000 from The Cell Post Productions

Unlimited location shooting service for one Egyptian film from Dakhli West El Balad





































A meeting point and a forum for dialogue between different cinematic voices, in which filmmakers and their international counterparts will engage in and share their perspectives on a wide range of topics related to the social and business aspects of cinema.

PANEL DISCUSSIONS

Cinema for Humanity

- Women's Empowerment Through Film

Moderated by Dora Bouchoucha Sunday, September 23, 12:30 PM

- Refugees and Their Stories Through Film

Moderated by Jay Weissberg Monday, September 24, 12:30 PM

Cinema Beyond the Set:

Conversations with Industry Experts

- Digital Content: From Creation to Monetization

in cooperation with DigiSay (a media company based in Egypt) Moderated by Liz Shackleton Monday, September 24, 10:00 AM



- The Role of Film Festivals Today

Moderated by Deborah Young Tuesday, September 25, 12:30 PM

- Getting Creative About Getting Money

Moderated by Paul Miller Wednesday, September 26, 12:30 PM

- The Audience of the Future - Films for Children and Youth

in cooperation with the Danish Egyptian Dialogue Institute (DEDI/Cairo) and International Media Support (IMS) Moderated by Hans Chr. Korsholm Nielsen, Director of DEDI Friday, September 28, 10:00 AM

MASTERCLASSES

The Adventure of Filmmaking

Masterclass by Jean-Jacques Annaud Moderated by Keith Shiri Sunday, September 23, 10:00 AM

From Script to Screen

Masterclass by Paul Haggis Moderated by Teresa Cavina Tuesday, September 25, 10:00 AM

A Journey Through My Career: Past, Present and Future

Masterclass with Daoud Abdel Sayed Moderated by Amir Ramses Wednesday, September 26, 10:00 AM

It's All 'Based on a True Story': Storytelling in Documentary and Fiction in cooperation with the U.S. Embassy in Cairo and American Film Showcase

Masterclass by Keith Fulton and Lou Pepe Moderated by Karim El Shenawy Thursday, September 27, 10:00 AM

A Duet with Fellini in Films and Dreams

A Conversation with Gianfranco Angelucci Moderated by Raman Chawla Thursday, September 27, 12:30 PM

A Conversation with Owen Wilson

Moderated by Bushra Abdallah Rozza Friday, September 28, 12:30 PM

CONFERENCES AND WORKSHOPS

U.S. Embassy and AFS Workshop

CineGouna Platform is proudly partnering with the U.S. Embassy in Cairo and the American Film Showcase to host award-winning directors Keith Fulton and Lou Pepe in Egypt, for a special three-day workshop that focuses on story development and characterization for both feature and documentary films.





Regional Conference for Arab Independent Cinema (RCAIC)

Regional Conference for Arab Independent Cinema has been created to bring together film industry professionals from the Arab world to tackle topics related to the independent Arab cinema. The main partners of the conference's 2nd edition are Fig Leaf Studios and Terr.so with the contribution of Network of Arab Alternative Screens (NAAS) and DOX BOX e.V., Germany; supported and co-organised by the Danish Egyptian Dialogue Institute (DEDI) and the International Media Support organization (IMS), along with the presence of a number of documentary film industry professionals from the Arab world.







PRESENTATIONS

DOX BOX: Mapping Arab Documentary presentation

Saturday, September 22, 4:00 PM - 5:30 PM

NAAS: Mapping Cinema Audiences presentation

Sunday, September 23, 4:30 PM - 6:00 PM

S

ш

OZO

п



THE VARIETY AWARD

FOR THE MENA TALENT OF THE YEAR 2018
IS PRESENTED TO

A.B. SHAWKY

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

YOMEDDINE



IN COOPERATION WITH



CHAHINE AND HIS MUSIC





TRIBUTE CONCERT TO HIS FILMS SCORES

SUNDAY SEPTEMBER 23RD 2018

Conducted by

Hisham Gabr

TICKETING INFO

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

Ticket purchase will be available on our website www.elgounafilmfestival.com and www.ticketsmarche.com starting September 18, 2018. You can book your tickets online in advance and collect them at the box office.

TICKET PRICE

Single Ticket: EGP 50

Student: EGP 25 (with valid student ID)

Marina Theatre Red Carpet Screening Ticket: EGP 100

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

FESTIVAL PASS

Gouna Pass: EGP 700Gouna Pass Privileges

One ticket per screening, excluding concurrent screenings, as well as opening and closing ceremonies.

CINEGOUNA PANELS

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

CineGouna Masterclasses: EGP 25

METHODS OF PAYMENT

(Service charges may apply for online purchase)

- VISA/MasterCard
- Cash at the box office

BOX OFFICE HOURS

Box office hours (subject to change depending on screening schedule)

- Audimax: 9:00 AM to 10:00 PM
- Marina Theatre: 5:00 PM to 10:30 PM
- Sea Cinema (former Rihanna): 10:00 AM to 10:30 PM

SOLD OUT SCREENINGS AND STANDBY

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

INDEX BY DIRECTOR

Adam Abd ElGhaffar	73	Victor Kossakovsky	58
Ashtar Al Khirsan	70	Wilhelm Kuhn	7
Cecilia Albertini	76	Mike Leigh	9:
Merzak Allouache	43	Thomas Lilti	3
Xheni Alushi	72	David Lowery	9
Cyril Aris	66	Christophe M. Saber	8
Tamer Ashry	73	Marcelo Martinessi	4!
Rahi Anil Barve	53	Natasha Merkulova	48
Mohamed Ben Attia	42	Valerio Mieli	50
Kaouther Ben Hania	79	Gustav Möller	8
Ingmar Bergman	110	Damian Nenow	5
Ingmar Bergman	111	Nara Normande	74
Sébastien Betbeder	98	Bettina Oberli	10
Richard Billingham	49	Michel Ocelot	8!
lan Bonhôte	62	Olmo Olmerzu	100
Stéphane Brizé	84	Marouan Omara	5
Claire Burger	95	Juanita Onzaga	78
Nuri Bilge Ceylan	99	Rithy Panh	6
Youssef Chahine	127	Pawel Pawlikowski	40
Aleksey Chupov	48	Marco Antônio Pereira	80
Jean-Paul Civeyrac	92	Igor Poplauhin	7
Raúl De La Fuente	57	Erik Poppe	9
Talal Derki	63	Adesh Prasad	5
Latifa Doghri	74	Sonja Prosenc	4
Johanna Domke	59	Alice Rohrwacher	89
\Derek Doneen	94	Reem Saleh	6°
Claus Drexel	56	Stefano Savona	6!
Karim El Shenawy	88	Sergio Scavio	78
Peter Ettedgui	62	Corina Schwingruber Ilić	70
Federico Fellini	120	Shannon Service	60
Federico Fellini	121	A.B. Shawky	54
Matteo Garrone	86	Siew Hua Yeo	4
Raymund Ribay Gutierrez	75	Ajitpal Singh	7
Allaith Hajjo	72	Dominga Sotomayor	57
Georges Hazim	79	Malgorzata Szumowska	90
Marnie Ellen Hertzler	75	Jeffrey Waldron	60
Bassam Jarbawi	51	Charles Williams	7
Soudade Kaadan	41	Léon Yersin	76
Etienne Kallos	44	Jeff Zimbalist	64
Nathalia Konchalovsky	80	Michael Zimbalist	64
Hirokazu Kore-eda	96		

INDEX BY COUNTRY

Algeria	
Divine Wind	.43
Argentina	
Too Late to Die Young	.52
Australia	
All These Creatures	.71
Belgium	
Dear Son	.42
Our Song to War	.78
With the Wind	.101
Bosnia and Herzegovina	
Wild Pear Tree, The	.99
Brazil	
Guaxuma	.74
Heiresses, The	.45
Our Team	.64
Strange Planet Theory	.80
Too Late to Die Young	.52
Bulgaria	
Wild Pear Tree, The	.99
Cambodia	
Graves Without a Name	. 61
Chile	
Too Late to Die Young	.52
Colombia	
Our Song to War	78
_	. 7 0
Czech Republic Winter Flies	100
	. 100
Denmark Cuiller The	07
Guilty, The	.8/
Egypt	
Dream Away	
Emigrant, The	
Fork & Knife	
Gunshot	
What Comes Around	
Yomeddine	
Estonia	
Man Who Surprised Everyone	<u>,</u>
The	
France	
81/2	.121
America	.56
At War	
Cold War	.40
Day I Lost My Shadow, The .	. 41
Dear Son	.42
Dilili In Paris	.85
Divine Wind	.43
Dogman	
Emigrant, The	
Freshmen, The	
Graves Without a Name	61
6	
Guaxuma	.74

Harvesters, The44	Too Late to Die Young	52
Heiresses, The45	Norway	
Land Imagined, A47	Heiresses, The4	45
Man Who Surprised Everyone,	History of Love	46
The48	U – July 22	97
Nephew, The77	Palestine	
Paris Education, A92	Screwdriver	51
Real Love95 Ricordi?50	Paraguay	
Ricorui?120	Heiresses, The4	45
Samouni Road65	,	7.5
Sheikh's Watermelons79	Philippines	
Tomatic	Judgement	/5
Ulysse & Mona98	Poland	
·	Another Day of Life	57
Wild Pear Tree, The99 Winter Flies100	Cold War4	40
With the Wind101	Harvesters, The4	44
	Mug	90
Germany	Winter Flies1	100
Aquarela58	Republic of Macedonia	
Dream Away59	Wild Pear Tree, The	99
Happy as Lazzaro89	Russia	
Heiresses, The45	Calendar	71
Of Fathers and Sons63		
Wild Pear Tree, The99	Man Who Surprised Everyone	
Greece	The	
Harvesters, The44	Spring	οu
What Comes Around67	Singapore	
Greenland	Land Imagined, A	47
Aguarela58	Slovakia	
•	Winter Flies1	100
India	Slovenia	
My Best Friend's Shoes77	History of Love	46
Tumbbad53	What Comes Around	
Iraq	Winter Flies1	
Abdullah and Leilah70		100
Italy	South Africa	
81/2121	Harvesters, The4	44
Dogman86	Spain	
Happy as Lazzaro89	Another Day of Life	57
History of Love46	Sweden	
Labor76	Persona1	110
Night of Cesare, The78	Tumbbad	53
Ricordi?50	Wild Pear Tree, The	99
Roma120	Wild Strawberries	
Samouni Road65	Switzerland	
Japan	All Inclusive	70
Shoplifters96	Eva	
	Happy as Lazzaro	
Lebanon	Miscellaneous	
Day I Lost My Shadow, The 41	Tomatic	
Divine Wind43		
Of Fathers and Sons63	With the Wind1	IUI
Son of A Dancer79	Syria	
Swing, The	Cord, The	
What Comes Around67	Day I Lost My Shadow, The4	41
Mexico	Of Fathers and Sons	63
Aquarela58	Tunisia	
Netherlands	Dear Son	42
Land Imagined, A47	Gift, The	74

Too Late to Die Young	52
Norway	
Heiresses, The	45
History of Love	
U – July 22	97
Palestine	
Screwdriver	51
Paraguay	
Heiresses, The	45
Philippines	
Judgement	75
Poland	
Another Day of Life	57
Cold War	40
Harvesters, The	
Mug	90
Winter Flies	100
Republic of Macedonia	
Wild Pear Tree, The	99
Russia	
Calendar	71
Man Who Surprised Everyon	ıe,
The	48
Spring	80
Singapore	
Land Imagined, A	47
Slovakia	
Winter Flies	100
Slovenia	
History of Love	46
What Comes Around	
Winter Flies	100
South Africa	
Harvesters, The	44
Spain	
Another Day of Life	57
·	٥,
Sweden Persona	110
Tumbbad	
Wild Pear Tree, The	
Wild Strawberries	
Switzerland	
All Inclusive	70
Eva	
Happy as Lazzaro	
Miscellaneous	
Tomatic	81
With the Wind	101
Syria	
Cord, The	72
Day I Lost My Shadow, The	
Of Fathers and Sons	
Tunisia	

Sheikh's Watermelons	79
Turkey	
Wild Pear Tree, The	99
UK	
Abdullah and Leilah	70
Aquarela	58
Cold War	40
McQueen	62
Nephew, The	77
Peterloo	93
Ray & Liz	49
Uruguay	
Uruguay Heiresses, The	45
	45
Heiresses, The	
Heiresses, The	58
Heiresses, The USA Aquarela	58 60
Heiresses, The USA Aquarela Ghost Fleet	58 60 75
Heiresses, The USA Aquarela Ghost Fleet Hi I Need To Be Loved	58 60 75
Heiresses, The	58 60 75 76
Heiresses, The	58 60 75 76 91 64
Heiresses, The USA Aquarela	58 60 75 76 91 64 94

INDEX BY FILM

121	McQueen	62
70	Miscellaneous	76
70	Mug	90
71	My Best Friend's Shoes	77
56	The Nephew	77
57	The Night of Cesare	78
58	Of Fathers and Sons	63
84	The Old Man & the Gun	91
71	Our Song to War	78
40	Our Team	64
72	A Paris Education	92
41	Persona	110
42	Peterloo	93
85	The Price of Free	94
43	Ray & Liz	49
86	Real Love	95
59	Ricordi?	50
127	Roma	120
72	Samouni Road	65
73	Screwdriver	51
73	Sheikh's Watermelons	79
32	Shoplifters	96
60	Son of A Dancer	79
74	Spring	80
61	Strange Planet Theory	80
74	The Swing	66
87	Tomatic	81
88	Too Late to Die Young	52
89	Tumbbad	53
44	U – JULY 22	97
45	Ulysse & Mona	98
75	What Comes Around	67
46	The Wild Pear Tree	99
75	Wild Strawberries	111
76	Winter Flies	100
47	With The Wind	101
48	Yomeddine	54
		70 Mug

PRINT SOURCE & CONTACT INFORMATION

81/2

International Sales Intramovies fabio.tucci@intramovies.com p. 121

Abdullah and Leilah [S]

International Sales Asthar Al Khirsan ashtar@ashtaralkhirsan.com p. 70

All Inclusive [S]

International Sales Some Shorts info@someshorts.com p. 70

All These Creatures [S]

International Sales Some Shorts info@someshorts.com p. 71

America

International Sales Indie Sales festival@indiesales.eu p. 56

Another Day of Life

International Sales Indie Sales festival@indiesales.eu p. 57

Aquarela

Middle-East Distributor Italia Film hyam.saliby@italiafilm.com.lb International Sales Lionsgate internationalsales@lionsgate. com p. 58

At War

Middle-East Distributor intlsales@mk2.com, mk2films. com International Sales MK2 Films intlsales@mk2.com, mk2films. com p. 84

Calendar [S]

International Sales New Cinema School info@newcinemaschool.com p. 71

Cold War

Middle-East Distributor Front Row Filmed Entertainment normanzaki@frontrowent.ae International Sales MK2 Films intlsales@mk2.com p. 40

The Cord [S]

International Sales Al Laith Hajjo info@allaithhajjo.net

The Day I Lost My Shadow

International Sales
KaF Production
a.kaadan@kafproduction.com
p. 41

Dear Son

Middle-East Distributor MAD Solutions info@mad-solutions.com International Sales Luxbox festivals@luxboxfilms.com p. 42

Dilili In Paris

Middle-East Distributor Teleview International ziadc@teleview-int.tv International Sales Wild Bunch ediederix@wildbunch.eu p. 85

Divine Wind

International Sales Les Asphofilms lesasphofilms@yahoo.fr p. 43

Dogman

Middle-East Distributor Front Row Filmed Entertainment normanzaki@frontrowent.ae International Sales Rai com S.P.A christina.cavaliere@rai.it p. 86

Dream Away

Middle-East Distributor MAD Solutions info@mad-solutions.com International Sales Wide House festivals@widehouse.org p. 59

The Emigrant

Middle-East Distributor Misr International Films info@mifegypt.com p. 127

Eva [S]

International Sales Premium Films contact@premium-films.com p. 72

EyeBrows [S]

International Sales Red Star for Production and Distribution rashagawdat@gmail.com p. 73

Fork & Knife [S]

International Sales Red Star for Production and Distribution rashagawdat@gmail.com p. 73

The Freshmen

International Sales Le Pacte contact@le-pacte.com p. 32

Ghost Fleet

International Sales Endeador Content nyazdi@endeadorcontent.com p. 60

The Gift [S]

International Sales Machmoum Productions kodasanabor7777@gmail.com p. 74

Graves Without a Name

International Sales Playtime joris@playtime.group p. 61

Guaxuma [S]

International Sales Les Valseurs distribution@lesvalseurs.com p. 74

The Guilty

International Sales The Danish Film Institute (DFI) dfi@dfi.dk p. 87

Gunshot

International Sales iProductions marwa@iproductions-eg.com p. 88

Happy as Lazzaro

Middle-East Distributor Moving Turtle sthome@movingturtle.net International Sales The Match Factory sergi.steegmann@matchfactory. de p. 89

The Harvesters

International Sales Pyramide International avalentin@pyramidefilms.com p. 44

The Heiresses

International Sales Luxbox festivals@luxboxfilms.com p. 45

Hi I Need To Be Loved [S]

International Sales Memory rrd@memory.is p. 75

History of Love

International Sales Monoo rok@monoo.si p. 46

Judgement [S]

International Sales Premium Films ragutierrez14@gmail.com p. 75

Labor [S]

International Sales Lights on Film lightsonteam@gmail.com p. 76

A Land Imagined

International Sales Visit Films info@visitfilms.com p. 47

The Man Who Surprised Everyone

International Sales Pan Atlantic katia_filipp@mail.ru p. 48

McOueen

Middle-East Distributor Front Row Filmed Entertainment normanzaki@frontrowent.ae International Sales Embankment films pt@embankmentfilms.com p. 62

Miscellaneous [S]

International Sales Nouvelle Tribu yasmine@nouvelletribu.ch p. 76

Mug

International Sales Memento Films International festival@memento-films.com p. 90

My Best Friend's Shoes [S]

International Sales Loudspeaker Media maulisingh2017@gmail.com p. 77

The Nephew [S]

International Sales London Film School ellozy@yahoo.com p. 77

The Night of Cesare [S]

International Sales Zen Movie distribuzione.zenmovie@gmail. com p. 78

Of Fathers and Sons

International Sales Autlook Filmsales welcome@autlookfilms.com p. 63

The Old Man & The Gun

Middle-East Distributor Front Row Filmed Entertainment normanzaki@frontrowent.ae International Sales Rocket Science info@rocket-science.net p. 91

Our Song to War [S]

International Sales Some Shorts info@someshorts.com p. 78

Our Team

Middle-East Distributor Front Row Filmed Entertainment normanzaki@frontrowent.ae International Sales Wild Bunch abelgaroui@wildbunch.eu p. 64

A Paris Education

International Sales Les Films Du Losange I.zipci@filmsdulosange.fr p. 92

Persona

Middle-East Distributor The Embassy of Sweden, Cairo dina.elrashidy@gov.se p. 110

Peterloo

Middle-East Distributor Italia Film hyam.saliby@italiafilm.com.lb International Sales Cornerstone Films office@cornerstone.com p. 93

The Price of Free

International Sales Participant Media mgoh@participant.com p. 94

Rav & Liz

International Sales Luxbox festivals@luxboxfilms.com p. 49

Real Love

International Sales Indie Sales festival@indiesales.eu p. 95

Ricordi?

International Sales Le Pacte contact@le-pacte.com p. 50

Roma

International Sales Park Circus jack@parkcircus.com p. 120

Samouni Road

International Sales Doc & Film International sales@docandfilm.com p. 65

Screwdriver

International Sales Dialectic ssathe@gmail.com p. 51

Sheikh's Watermelons [S]

International Sales Tanit Films nadim@tanitfilms.com p. 79

Shoplifters

Middle-East Distributor Teleview International mireillef@teleview-int.tv International Sales Wild Bunch edevos@wildbunch.eu p. 96

Son of A Dancer [S]

International Sales Georges Hazim georges_hazim00@hotmail.com p. 79

Spring [S]

International Sales
Das Boot Production
yulia@festagent.com
p. 80

Strange Planet Theory [S]

International Sales Estudio Marco marcoanotoniazero@gmail.com p. 80

The Swing

International Sales Cyril Aris www.cyrilaris.com p. 66

Tomatic [S]

International Sales Capricci Films jimmy.martin@capricci.fr p. 81

Too Late to Die Young

International Sales Stray Dogs Iison@stray-dogs.com p. 52

Tumbbad

International Sales Sohum Shah Films sohum@sohumshahfilms.in p. 53

U - JULY 22

International Sales Norwegian Film Institute ks@nfi.no p. 97

Ulysse & Mona

International Sales Cercamon sebastien@cercamon.biz p. 98

What Comes Around

International Sales Mazameer Productions salehreem@gmail.com p. 67

The Wild Pear Tree

International Sales Memento Films International sales@memento-films.com p. 99

Wild Strawberries

Middle-East Distributor The Embassy of Sweden, Cairo dina.elrashidy@gov.se p. 111

Winter Flies

International Sales Cercamon sebastien@cercamon.biz p. 100

With The Wind

International Sales Be For Films festival@beforfilms.com p. 101

Yomeddine

Middle-East Distributor
Film Clinic, Indie Distribution
www.deserthighwaypictures.
com
International Sales
Wild Bunch
edevos@wildbunch.eu
p. 54

THANKS TO THE VOLUNTEERS

Abanoub Usama Reda Abdallah Walid Assem El Nadi Abdelrahman Safwat Ezzat

Abdelrahman Tarek Ibrahim Metwally

Adel Lotfy Abdel Fatah Ahmed Ashraf Salah El Din Ahmed Emad Saad El Kady Ahmed Ibrahim El Kholy

Ahmed Khaled Abou Al Nagah Beshara

Ahmed Tarek Hassan Alaa Belal Kordy Abdel Aziz

Alan Bahaa

Aliaa Emad Ali El Kilany

Amira Nessim

Amira Tarek Mohamed El Namees Ammar Rabie Ahmed El Hadad

Amr El Adawy

Amr Medhat El Gabrouni Amr Osman Abdel Rehim Zidan

Andrew Sameh Kamal Angie El Halaby Antonious Rafaat Fouad

Asmaa Amr Aya Aly Moustafa Aya Selim

Aya Hisham El Menshawy

Aya Mohamed Ahmed Hab El Roman AyaMoustafa Mahmoud Tawfek

Aya Zakzouky

Bassel Tamer Mohamed Bassem Naoum Be'chnouna Said Saad Bemen Wagdy Ghobriel Cinderella Alaa

Daniel Vartan Setrak Torsian

Doaa Zakir Shah Engy Atef Abdel Latif Eslam Ashraf Samir El Midani

Eslam Salem Essam Emad El Din Farah Gawdat Farah Ibrahim El Sab

Farah Ibrahim El Sabagh Farah Mahmoud El Araby Farah Yasser Saad El Din Farida Ahmed El Deeb Farida Bassem

Fatma Abdelmoneam Mohamed Montaser

Fatma Abu El Azm

George Ayad Mokhtar Moawad

Gina Adel Aly Abdel Rahman El Ghamrawy

Habiba Ahmed Hussien Habiba Atef Zein El Abadein

Habiba Osama

Hadir Mostafa Ahmed

Hana Ahmed Abdel Latif Ahmed Hana Mohamed Kamel Youssef Hazem Mohamed Aly Ismail Hilda Mohamed Ayman Hoda Esaam El Abd Houry Raffy Zahrab

Ibrahim Masoud Mohamed Abdel Gawad Ingy Aly Abdel Rahman Mehanna Islam Ahmed Mahmoud Sharaki Islam Naeem El Din Hassan Islam Samir Ahmed Jackline Said

Jenane Abd Khadra Julia George William

Jumana Mohamed Tarek Gamal

Karim Ahmed Reda Orabi Karim Walid Ezz

Karim Yousry Fayad

Karima Mostafa Ezz El Din Mohamed

Kerolos Refaat Khaled Mahfouz Lamia Salman Layla El Sheikh

Lina Mustafa Mohamed Al Fawi Lobna Mohamed Badr El Din Ahmed

Ghoneim

Lori Raffy Zahrab Nakheshkerian Maged Nabil Abdel Salam Eissa El Deb Mahmoud Mohamed Abdallah Moustafa

Mahmoud Naeem El Din Hassan Malak Gamal Samy El Hadad Malak Mohamed Anwar Hassouna Maram Hussein Ibrahim Hussein

Maram Haider El Sayed Marco Refaat Monir Maria Mamdouh Ramzy Mariam Amgad Wilson Mariam Hossam Maher Mariam Magdy Abdel Hamid

Marina Habib Khalil Marina Victor Saddik

Mario Maged Amir Faris Karas

Mark Mekhail Marco Marwan Youssef

Maryam Ahmed Fadle Tonbol Mayada Abou Elezz

Menna Ayman Ahmed Menna Mohsen Azmy Menna Osama Selim Negeda

Mennatallah Hossam Mohamed Negm

Meray Magdy Mina Ehab Aziz Masour

Mina Sami Lotfy Riad

Mirna Moemen Mohamed Malek

Mirna Mohamed Mirna Sameh Kamal Moamen Gihad El Badrawy Mohamed El Agouz Mohamed Hamed Sobhy Mohamed Rabie Ahmed Solaiman

Mohamed Saied Hosny El Sawey
Mohamed Samy Ibrahim Al Hawawry
Mohanad Ayman Mohamed Kamel

Momen Nabil Bakry Monica MagdyLabib Monica Raafat Shaker Azer

Mosataf Safwat Mostafa Fawzy Mostafa Khaled Bahgat

Moustafa Mohamed Ahmed Zaghloul

Nada Ahmed Saad Auf
Nada Ahmed Saad Auf
Nada Amr Omar El Garem
Nada Ayman Ahmed
Nada Hassan Hussein Esmat
Nada Khaled El Mergawi
Nadine Amr El Gharib
Nadine Ashraf Mohamed Atef

Nadine Hanna

Nadine Mohamed Hassona Hassan

Nadine Sameh Arab

Nadine Tarek Abdel Aziz Moustafa

Nadra Sherif Zulficar Nermin El Sayed Neveen Ashraf Hamdi Ali Norhan Ayman Moustafa Kamal NourEldien Hossam Khairat Hussein

Nour Hassan Hisham Nour Khaled Beshara Nour Samir Nourhan Ahmed Ibrahim

Nourhan Amr Mahmoud Mohamed

Nouvriet Boutros

Omar Abdel Rahman El Garem Omar Khaled Fahmy Nofal Omar Magdy Mohamed

Omar Mohamed Hassan Mahmoud

Pola George Makram

Raghad Mohamed Korayem Mahmoud

Ragia Mansour Rahma Safwat Ezzat Raif Iskandar Nabih Hanna Rasha Mohamed Ahmed Reem Mahmoud Hamouda

Reham El Masry
Rimaz Adel Aly Ahmed
Roa Ahmed Chanouha
Roba Hesham Mohamed Taher
Rowan Mohamed Fahmy
Sally Samy Farah Ibrahim
Salma Atef Mostafa Abdallah
Salma Mohamed Ismail Kamel
Salma Sherif Abdel Hamid
Salma Sherif El Houseny

Samar El Sheikh Samira Daher Sara Botros Nemr Botros

Sara Hassan Ahmed Reda Sara Mohamed Adel Mohamed Zaki

Sara Mustafa Al Shimi

Sarah Ahmed Fadle Mahmoud Tonbol Sarah Mamdouh Abdallah Salman

Sarah Nabil Al Sady

Seif Ahmed Essam El Gammal Shahinda Saeed Mohamed Youssef Shavmaa Galal Mansour

Sherif Akram Mohamed Abdel Rahman El

Nasher

Sherif Mahmoud El Sherbiny Sherouk Mohamed Hussein Hussein

Sherouk Sherif Siliva Nagy Henry Simone Akram Guebrail

Sophie Sue

Stephanie Osama Anis Amin Toka Abdel Kader Ahmed

Veronia Vartan Walaa Bahaa

Yasmin Yasser Moumen Yasmine El Hawary Yasmine Osama Yassmin Adel

Yehia Ashraf Samir El Messiry Yostina George Makram Youssef Al Awaa

Youssef Al Awa Youssef Hany

Youssef Hazem Fathy Hassan Youssef Mohamed Sayed Shazly

Zain Saad

Zeina Ahmed Atef Fakhry Ziad Hassan Aly El Ghamry

The festival wishes to thank the following people and organizations:

Afnan Sarraj
Ahmed Dawood
Ahmed Malek
Ahmed Sobkey
Ahmed Elmasry
Asser Yassin
Asser Yossef
Caludio Violente
Dina El Sherbiny
Enaam Saloussa
Gaby Khoury
Ghada Shahbandar
Hadeel S. Kamel
Hadi El Bagoury
Hamdy

Hanan AbdelRahman Hans Christian Hesham Gabr Hesham Maged Hesham Mohamed Ismail Amer Jamila Awad

lean Christophe Baubiat Johanna Von Hessen Khaled Kamal Khaled Abdelguelil Kinda Alloush Korsholm Lana Al Gundi Layaly Badr Magdi Ahmed Aly Mahmoud Elbatt Marianne Khoury Marine Debliquis Malak Bassily Menna Shalaby Mohamed Abou Teira Mohamed Bouabdallah Mohamed Daghash Mohamed Mamdouh Mohamad Sagr Mona Zaki Muhammed El Hajj

Nancy Eid Noha Mandour Omar Fadel Omar Mahmoud Possy Shalabi Rania Khadr Sameh Riad Scott William Mason

Shenouda Ebeid Sherif Mounir Sherine Reda

Shiko

Stiena Oppejaard Tamer Habib Yasmin Raeis Yasmine Taher Yassin El Kashoty

Younan Youssra Organizations

Abercrombie

Al Arabia Cinema Production and

Distribution

Arab Radio and Television Network -ART Danish Egyptian Dialogue Institute Egyptian Bureau of Censorship and

National Film Center French Institute G* Space Highlight Team Intra Tour Kent London Cab Mad Solutions

Misr International Films Mohamed Al Sagheer Salon Old Metro Records

The Producers Films Unifrance TU Berlin

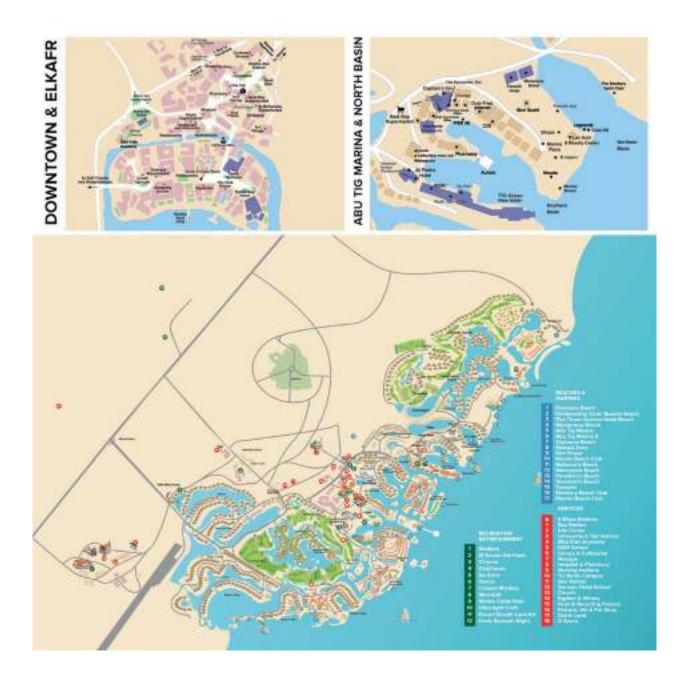
Piere 88

Ministries & Embassies

The American Embassy Embassy of Denmark Embassy of France Embassy of Sweden







CONTACT INFO

Phone: +20 2 2737 8034

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

Email: info@elgounafilmfestival.com

 ${\it Facebook page: www.facebook.com/ElGounaFilmFestival}$

ELGOUNA FILM FESTIVAL

WWW.ELGOUNAFILMFESTIVAL.COM

هذا الكتالوج متوفر أيضا باللغة العربية