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We Make Happiness



Dox Box opens CineGouna Platform

CineGouna Platform Opens with "Dox Box: Mapping Arab Documentary presentation". The event is designed to introduce the publications of Mapping Arab Documentary Landscape which is a part of Data is Beautiful project run by DOX BOX association to investigate the most recent state of documentary film landscape in the Arab World. The event is part of The Regional Conference for Arab Independent Cinema which takes place in El Gouna Film Festival. DOX BOX is a non-for-profit support association that aims at supporting the emergence of a prosperous documentary film community, culture, and practice in and from the Arab World. Both of Mai El-Gammal, the senior coordinator at DOX BOX, and Emily Dische-Becker, the German the investigative researcher, and filmmaker will introduce the presentation. DOX BOX is a non-for-profit support association that aims at supporting the emergence of a prosperous documentary film community, culture, and practice in and from the Arab World. the event takes place Saturday, September 22, at 4:00 PM in TU BERLIN (G 30).



Filmmakers meets in CineGouna SpringBoard

The CineGouna SpringBoard opens its Pitching sessions series with a training entitled "Perfecting Your Pitch". The event is to introduce the participant filmmakers to the Pitching program which consists of 6 pitch sessions runs between September 23 and 26. All selected projects (12 in development and 6 in post-production) from six Arab countries will compete for CineGouna SpringBoard awards with a total of US\$150,000. 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 between \$5 and \$15,000 are presented through partnerships with the local and regional institution. The event takes place Saturday, September 22, at 11:00 am, in TU BERLIN (G31/G32)

Bouchoucha explores Women's Empowerment through Film

The renowned Tunisian producer Dora Bouchoucha, the winner of the GFF Career Achievement Award moderates the opening Panel discussion of CineGouna entitled "Women's Empowerment through Film" in the frame of the GFF special focus on Cinema For Humanity. The event takes place Sunday, September 23 at 12:30 PM in TU BERLIN (AUDIMAX).

The panel explores among other topics the role of film in creating and reinforcing women's social roles, and how can mass and social media best be used in support of the cause for gender equality and women's economic empowerment. The panelists are 5 Arab and international female filmmakers and media experts; May Abdel Asim Founder and MD of What Women Want Magazine, Ally Derks the founder and Director of IDFA since 1989 and a jury member at several international film festivals; Maya Morsy the winner of "100 Most Influential Women in Egypt" award; Bina Paul, the Vice Chair of the Kerala State Chalachitra Academy, Artistic Director of the International Film Festival of Kerala, and Reem Saleh, Producer, director and the Deputy Director of Ajyal Film Festival.

Alice Rohrwacher profile

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BY NICK VIVARELLI

Alice Rohrwacher, who at 36 is Italy’s most prominent young director, was recently back in Cannes for the third consecutive time with “Happy as Lazzaro,” about a young peasant who travels through time. She says it’s a tale born from a desire to take a further step forward towards greater creative freedom because “if we don’t use cinema to be free, then what’s it good for?.”

You might say Rohrwacher been able to take that creative leap thanks to her credentials. Her first feature, coming-of-age drama “Corpo Celeste,” premiered in Directors’ Fortnight in 2011 and went on to play several major festivals such as Sundance and New York. Her second pic, semi-autobiographical “The Wonders,” about a young girl growing up on a bee farm, won the Cannes Grand Jury Prize in 2014, marking the first time an Italian woman director scored a Cannes competition prize.

Born in Fiesole, Tuscany, to an Italian mother and German father Rohrwacher grew up on an organic farm in Umbria, near

the village of Castel Giorgio not far from which she shot “The Wonders,” an ensemble drama about Italy’s evaporating peasant culture, rooted in the rural wisdom drawn from that experience.

The idea was «to set up an almost historic narrative about the end of the ‘mezzadria’ (sharecropping) system in which peasants were owned by their masters,” says Rohrwacher who wrote the screenplay while she was at the Film Society of Lincoln Center’s filmmaker in residence program. Amazingly the sharecropping system ended in Italy in 1982.

The protagonist is “a very good man” who “doesn’t chose his destiny, but embraces what happens [to him].” Lazzaro is so passive “that he is willing to travel through time, but almost unbeknownst to him.”

“Happy as Lazzaro” asks the question: “what would happen if a piece of the past re-presented itself [to us] in our present lives?”

Schedule



Dilili in Paris
Sea Cinema 1
12:45 PM



McQueen
Sea Cinema 2
1:15 PM



With the Wind
Sea Cinema 3
2:15 PM



The Guilty
Audimax (TU Berlin)
3:00 PM



Ulysse & Mona
Sea Cinema 1
3:15 PM



Wild Strawberries
Sea Cinema 2
4:00 PM



Happy as Lazzaro
Sea Cinema 3
4:30 PM



At War
Audimax (TU Berlin)
5:15 PM



Mug
Sea Cinema 1
6:00 PM



Our Team
Sea Cinema 2
6:15 PM



Yomeddine
Marina Theater
6:45 PM



The Old Man and the Gun
Sea Cinema 3
8:00 PM



Cold War
Sea Cinema 1
9:00 PM



The Freshmen
Audimax (TU Berlin)
9:15 PM



Ghost Fleet
Sea Cinema 2
9:15 PM



Dear Son
Marina Theater
10:00 PM





Dina Emam, producer of Yomeddine: I was immediately hooked

Mohamed Fahmy

Yomeddine, directed by A.B. Shawky, is Egypt's selection for the Best Foreign Language Film submission for Oscar consideration. The film had its world premiere in May, in the official competition at Cannes, and won the François Chalais award. It is also screening at the official selection of El Gouna Film Festival, in the Feature Narrative competition. Yomeddine's producer Dina Emam speaks with El Gouna Star about the process of the film's production.

How did you join this project?

I was in New York working on my master's when I heard about Yomeddine. Even before reading the script, I was immediately hooked, since it was a goal of mine to make a film in Egypt; specifically one as special as Yomeddine that showed a part of Egypt and the Egyptian people that we rarely see. After reading the script and seeing how dedicated Abu was to making the film, it was a done deal for me.

Did you expect this huge success while preparing for the film or during shooting?

Our goal was to make an honest, powerful, entertaining, heartfelt, high-quality film using the little resources we had. Focusing on the day-to-day details and making sure we were making the best film we can possibly make was my primary concern. The process is the only thing we have full responsibility and control over, but once the film is completed and you can't make anymore changes to it, you send it out into the world and put it in other decision-makers' hands, such as festival programmers, sales agents, distributors – that's when our responsibility shifts.

Today Arab filmmakers have a huge presence in the international festival circuit. What's your take on this matter and how can we guarantee the continuity of it?

In the grand scheme of international cinema, we, MENA region filmmakers, are a

small group. But seeing how strong our presence is at international festivals gives me hope for not only today, but for tomorrow as well. We as Arab filmmakers are a family, in a sense that we are all on the same team, working towards one goal: to make quality films and to put Arab cinema on the map, and cement a rich history. As long as we not only maintain, but also continue to improve our standards, I am confident our local and international presence will continue to grow and flourish.

Financial and funding problems are one of the biggest issues that face filmmakers nowadays; in your opinion, what is the best way to deal with this issue?

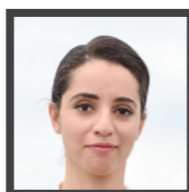
While funding is a challenge for most filmmakers, especially first-time, unknown directors, there are many creative ways to work around this. Filmmakers should think about what skills they have that they could provide to others in return for services or products. Having a group of passionate and dedicated friends around you who are willing to volunteer is extremely helpful and can alleviate the stress of funding to both parties. It's all about the support system you have around you and how dedicated this system is to the art of cinema. Nothing is impossible if you really want it.

The movie is finally coming to Egyptian screens very soon, how do you feel about that?

I can't wait for Yomeddine to screen in Egyptian cinemas! Yomeddine is a special film for me, not just because I'm the producer, but because I'm an Egyptian. There are many things about Egypt and the everyday citizen that I'm proud of, but sometimes we need to be reminded of this and focus on the good and being better, and less on the negative and being complacent. I have faith that Yomeddine will not only entertain Egyptian audiences, but also be a positive motivator as it has been for me and everyone who has worked on it.

What are the coming plans for the film in terms of international screenings?

Yomeddine is screening at festivals in the UK, Germany, Spain, the U.S. and other countries around the world. It's also set to premiere in international theaters. I'm currently working on a couple of new projects set in Egypt and will announce them soon on my Facebook page. I feel great responsibility as a filmmaker to create content that is not only entertaining but can bring us together and improve the quality of life.



Intishal Al Timimi, GFF director: All invited to take part in the success

Nahed Nasr

The 2nd round of El Gouna Film Festival looks more confident and even readier than the first, with a unique programme and extensive red carpet appearances as well as forums and screening halls. According to festival director Intishal Al Timimi – an established film programmer with extensive experience in Arab film and film festivals before he took on the job last year – this year GFF is also supporting Arab festivals and promoting Arab cinema.

In your point of view why the first round of the GFF was such a big success?

One of the biggest factors of the success is due to the fact that it took place in Egypt. This country is the best place for big and contemporary film festivals. Its huge history in the film industry, its huge number of actors and filmmakers, not only Egyptians but also Arabs, its location. These factors cannot be found in any other place in the region. On the other hand, El Gouna as a summer resort gives the festival its special character. It attracts a select audience not only of filmmakers but also of people visiting the resort from Egypt and from all over the world. One interesting fact is that many holiday-makers booked their places in El Gouna months in advance so that they could be here during the festival, which means it has become a factor of attraction in El Gouna.

How do you describe the vision of the GFF?

The vision behind the festival and how clear the it is remains paramount. GFF is a new festival modeled on similar film events in the world which went a long way in fulfilling the needs and the aspirations of audience, filmmakers and film industry. We belong to a group of Arab film festivals which, though some of them have folded,

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I believe GFF is becoming one of the most important film festivals in the region

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The state should support GFF for its value, not just because the festival requires state support.



How much work does it take to prepare for the second round?

GFF's team, which still includes a large number of volunteers, is one of its points of strength. We started with a group of enthusiastic and exciting people, some of them with many years of experience, some not. But this year we all came in line as the festival faces new challenges since a festival that was successful in its first round will not be forgiven any mistake in its second round. I believe the leading engine in GFF is the most important factor of success, co-founders Naguib Sawiris, Amr Mansi, Bushra Rozza and Kamal Zade. This year there is also Amir Ramses as artistic director as well as Nicole Guillemet, Teresa Cavina, Mohamed Atef and Jehane Noujaim as programmers. The diversity of the festival is the key to its success. It is there in the programme but it's also in the team in terms of experience, age and nationality.

What is the challenges the GFF face?

I may first say that the Sawirises, who founded the festival, aim to establish an institution to give it sustainability. This festival is intended to survive not because of its founders or its director. It is meant to depend on a system which can be worked by anyone. And everyone is invited to take part in the success. In this sense it is wrong to think of GFF is a «rich festival». We need the support of the Egyptian institutions and ministries which should not be limited to facilitating our work but should be extended to financially supporting our activities and being part of them.

The state should support GFF for its value, not just because the festival requires state support. I speak as an outsider with experience who can see that even in the richest countries the state plays a role in supporting the film industry which film festivals are a part of. In those countries only a few films find their way to international success, but this does not mean only these films should be supported. Without the many films produced each year those two or three films would not exist. The same goes for film festivals. There should be a flexible, case-by-case policy to achieve a balance between the value of a festival and its needs. GFF needs the financial support of the state like any other film festival. The success of one festival benefits all the others. For example, we were able to invite more film stars this year because the Cairo Film Festival did so last year. We are all working for the same cause.



حفل افتتاح رائع
للدورة الثانية من
مهرجان الجونة
السينمائي ٢٠١٨
زينته باقة من
ألمع نجوم الفن
المصريين والعرب
والأجانب

جائزة عمر الشريف
تمنح للنجم
العالمي كلايف
أوين وتكريم خاص
لداود عبد السيد
ودرة بشوشة.

