

Highlights
from Women's
Empowerment
Through Film

p.5

Chahine
Odysseys

p.4

Meet the
filmmaker today

p.2



Don't Miss

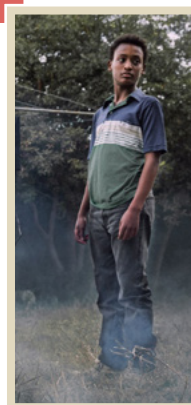


In Love of Chahine



An Adventure with Jean-Jacques Annaud

GFF guests are invited to meet the world-renowned, award-winning French director Jean-Jacques Annaud who will be sharing his experiences and adventures, in addition to challenges that lie in store for young filmmakers. Annaud, in his masterclass entitled The Adventure of Filmmaking that takes place on Sunday, September 23, 10 AM, at TU Berlin (Audimax), will touch upon cinematography techniques and film theory with examples of his own works. Annaud's Academy Award-winning feature directorial debut, Black and White in Color (1976), was shot in Ivory Coast, causing him to develop a strong attraction for the cultures of the world. For his later works that include Quest for Fire, The Bear, Wings of Courage, Seven Years in Tibet, Enemy at the Gates and Black Gold; he traveled from Kenya to Scotland, through Austria and Canada; from Argentina to Nepal, Cambodia, Spain, Qatar and Tunisia. the event is moderated by Keith Shiri. He is an international film curator and programme advisor at the BFI London Film Festival, Venice Film Festival and FESPACO.



Today: Screening of the Palme d'Or Winner Short Film

The Palme d'Or for Best Short Film winner at the Cannes Film Festival this year, All These Creatures by Charles Williams, will be screened today in the Short Film Program 2 at the Sea Cinema 3, at 3:00 PM.

The film is about a 13-year-old boy taking 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.



2 Films in Post-Production Screenings

"In a male-dominated industry, she was the ultimate career woman" is how Egyptian film director Mina Nabil describes his film project in post-production, which will be pitched on September 24, in the frame of the CineGouna SpringBoard. Two screenings will take place at the event. The other film project is Certified Mail by Hisham Saqr.

All selected projects of the CineGouna SpringBoard (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.

★ Don't Miss

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A Paris Education at (Sea Cinema 1)

Striving to be a great director, Etienne travels to Paris to study cinema. He falls in with two classmates: the cheerful Jean-Noël and the cocky Mathias who talks about movies all the time. As they spend the year studying, they have to face friendship and love challenges while choosing their artistic battles.

11:30 AM (The film will be shown in the category of Official Selection Out Of Competition. One of the actors will be present.)



The Man Who Surprised Everyone at (Audimax)

Egor is a well-respected forest guard. He and his wife are expecting a second child. Egor finds out that he has cancer, with only two months left to live. He attempts to change his identity in order to fool the oncoming death; just like Zhabba the Drake, the hero of an ancient Siberian epic, did.

03:00 PM (The film will be shown in the category of Feature Narrative Competition. Producer Katia Filippova will be present.)



Divine Wind at (Audimax)

The movie explores the troubled psychology of Amine, a reserved man living in a small Saharan village. He meets Nour, a strong young woman, in a house near the city of Timimoun. They are supposed to launch an armed operation against an oil refinery, but things do not turn out quite as they expected.

03:30 PM (The film will be shown in the category of Feature Narrative Competition. Director Merzak Allouache and actors Mohamed Oughliss and Hacène Benzerari will be present.)

★ Meet the filmmaker today

3:00 PM

Sea Cinema 3
All These Creatures

Guest(s) Attending:
Charles Williams
Director

3:00 PM

Sea Cinema 3
The Cord

Guest(s) Attending:
Allaith Hajjo
Director

3:00 PM

Sea Cinema 3
Calendar

Guest(s) Attending:
Igor Poplahuin
Director

3:00 PM

Sea Cinema 3
Our Song to War

Guest(s) Attending:
Juanita Onzaga
Director

3:00 PM

Sea Cinema 2
Guaxuma

Guest(s) Attending:
Nara Normande
Director, Producer

3:15 PM

Sea Cinema 2
U – JULY 22

Guest(s) Attending:
Andrea Berntzen
Director, Producer

3:30 PM

TUB Audi Max
Divine Wind

Guest(s) Attending:
Merzak Allouache
Director
Mohamed Oughliss,
Hacène Benzerari
Cast

5:45 PM

Sea Cinema 1
History of Love

Guest(s) Attending:
Rok Sečen
Producer
Doroteja Nadrah
Cast

6:00

TUB Audi Max
The Man Who Surprised Everyone

Guest(s) Attending:
Katia Filippova
Producer

6:30

Sea Cinema 2
Samouni Road

Guest(s) Attending:
Stefano Savona
Director
Penelope Bortoluzzi
Producer

8:45 PM

Sea Cinema 1
A Land Imagined

Guest(s) Attending:
Siew Yeo Hua
Director
Luna Kwok
Cast

9:45 PM

Sea Cinema 2
Aquarela

Guest(s) Attending:
Victor Kossakovsky
Director
Ainara Vera
Crew

Celebrating Chahine's music



Nahed Nasr

Paying tribute to the legendary Egyptian filmmaker Youssef Chahine in the second round of the El Gouna Film Festival, an enchanting concert was held last night at the charming open air Marina Theater . The concert touched the audience senses with its visual and audio components, where a short montage of Chahine scenes by filmmaker Amir Ramsis (also artistic director of GFF) accompanied a live performance of Chahine film scores recomposed by the celebrated composer-conductor Hisham Gabr. The music played by a symphony orchestra which oriental instruments like oud, qanun and percussion have been incorporated into it, together with the Soloist Amira Ahmed from the Cairo Opera House who sang some of the most admired songs in Chahine's The return of the prodigal son (1976) .

The project of recomposing film music is happening for the first time in Egypt. According to Gabr, reintroducing Chahine's film music was initially an idea of the film producer and director Marian Khoury, Chahine's nephew and the co-director of the production company he founded, Misr International Films: "It's been two years since Khoury and I talked about the idea for the first time" When GFF decided to celebrate Chahine, Khoury proposed the idea to the festival administration and it was welcomed. "Amir and I are working on parallel tracks. He finds the visual representation of each musical piece I finish." In addition to the film scenes, however, the visuals includes photos of Chahine on locations. Sound bites from interviews with Chahine will be also be incorporated into the soundtrack.

“

The project of recomposing film music is happening for the first time in Egypt

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One of the challenges inherent to such a project, Gabr explains, is how the music, not the image is its core. "Music in cinema is understood and has a logic because of its dramatic context. But here I have to find a kind of coherence not only between music and image, but also in the musical piece itself which consists of a number of different films in which music plays an important role."

The selection of films depends on a range of factors. One is the space given to music in the film. Most of Chahine's later films, especially The Emigrant (1994) and Destiny (1997), had a very large musical component. But there are also earlier films like The Land (1969) and The Sixth Day(1986) that boast strong and pervasive scores. With a focus on songs, indeed, The Return of the Prodigal Son (1976) was more like a musical. Gabr's approach is not so much to create a presentation of music in the different stages of Chahine's cinema but to reflect the best in each stage by mixing various ideas and approaches into a newly formed whole.

Part of the difficulty Gabr faces is that many of the tunes and musical themes in question are extremely familiar in their original format "My principal drive in taking on a project like this is to create something new. You need to do this without making a break with the original, nostalgic music of Chahine films and without sounding too western even if you're playing with a symphony orchestra. I have a classical music background but at the same time I am Egyptian and I belong here. And I want this combination to come through in this piece." Indeed Oriental instruments like oud, qanun

and percussion have been incorporated into the symphony orchestra, together with a singer from the Cairo Opera House to perform extracts from the songs live.

Chahine was not dogmatic, whether in his personal life or in his creative work, and his choice of music reflects how open he was to different styles and ideas. That is why the role of music in his films changed dramatically from one stage to the next. He was often dealing with song writers rather than film score composers and this made a difference. In some songs he let actors including himself sing. "Chahin was an adventurer," Gabr says.

For Gabr this project is a rare opportunity to think out of the box, because "celebrating a filmmaker with music", as he puts it, "is a very different thing. I wish this music could be performed in Alexandria, his beloved city, or in Lebanon where he has family roots."

For his part Amir Ramsis is concerned with reconstructing the scenes, photos, and interview extracts to make them fit the music coherently. "We are putting together a short story on the music in Chahine's cinema, sometimes incorporating the voice of Chahin himself," he says. A selection of some of the most famous phrases Chahine came up with will be included in the background while on stage the orchestra will play his music, reminding the audience of the gems of a long and remarkable career. For Ramsis, indeed, the music in Chahine's cinema is bigger than music as such:

"His admiration of musicals was there all the time, since the beginning of his film career. And you see it in more aspects of his work than songs and music. The rhythm in Chahine's cinema is music."

★ Schedule



A Paris Education

Sea Cinema 1
11:30 PM



Ricordi?

Sea Cinema 1
3:00 PM



Short Film Program 2

Sea Cinema 3
3:00 PM



U - July 22

Sea Cinema 2
3:15 PM



Divine Wind

Audimax (TU Berlin)
3:30 PM



History of Love

Sea Cinema 1
5:45 PM



The Man Who Surprised Everyone

Audimax (TU Berlin)
6:00 PM



Samouni Road

Sea Cinema 2
6:30 PM



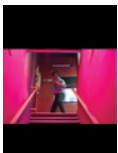
The Emigrant

Sea Cinema 3
7:15 PM



Happy as Lazzaro

Audimax (TU Berlin)
8:45 PM



A Land Imagined

Sea Cinema 1
8:45 PM



Shoplifters

Marina Theater
9:15 PM



Aquarela

Sea Cinema 2
9:45 PM



Short Film Program 1

Sea Cinema 3
10:00 PM

Chahine Odysseys



Hani Mustafa

No one has influenced Arab cinema and the Arabs' perception of cinema more than Youssef Chahine, who began making films in 1950 following his return from a three- year period of study in the United States. From the very beginning of his career, Chahine's style of filmmaking presented a marked shift from what many people at the time assumed cinema to be.

For Chahine, there was never any easy resolution of a film's dramatic conflict, as he set himself the task of not only entertaining his audiences, though he did do that with consummate skill, but also of challenging audiences to think and to understand the intellectual content of his films, something which earned many of his films the reputation of being difficult fully to comprehend.

However, it was that feeling of being slightly ill at ease when walking out of the cinema after seeing one of his films that Chahine cherished most, since he always believed in the power of the people once they began to question an unjust social order and in the power of film to raise such questions in people's minds.

Chahine was infatuated by the idea of migration. However, travelling in most of his films was not permanent or it is not forced by higher power over the protagonist as it is in the Greek Drama. It is an act of will of the story's heroes either to gain experience or knowledge. Chahine's unconventional approach of a historic or mythological tales is usually based on his concept towards the contemporary political, social, or cultural events. This wavering of the past and the present in Chahine's stories is a dynamic dialect. He doesn't make this kind of referrals to re-tale the same old stories that most of the religious people knew by heart, Chahine uses their drama only to evoke the cinema audience towards critical thinking.

El Gouna Film Festival is commemorating Chahine 10th anniversary of his passing by screening a restored version of his film Al-Mohager, The Emigrant.



“Chahine was infatuated by the idea of migration. However, travelling in most of his films

The Emigrant, was made in 1994. During the 1990s, the rising of Islamic tide was at its peak. Chahine fought a battle in the court of law against the extremists as the film portrays the prophet Joseph, and this is forbidden by Al-Azhar. The Court rejected the case and the film was screened in 1995. The storyline of The Emigrant did not referred to the protagonist as Joseph but Ram (Khaled El-Nabawy); and his father wasn't Jacob but Adam (Michel Piccoli), however the credits of the film mentioned that it is inspired by the story of Joseph as one of the most important stories of mankind. The drama of the The Emigrant, has the same details that the story of Joseph had: the conspiracy of his own brothers; the temptation of an Egyptian leader's wife; the approaching starvation. However Chahine was much more interested in the Journey of knowledge that Ram experienced. Perhaps he felt that this point of drama in Ram's Odyssey might be identical to his own journey when traveling to study theatre and cinema in California, US in 1946.

It is clear that fighting against extremism was not, then, in Chahine's mind but he felt after this battle that he should make his next film about them. Then Al-Masir, Destiny came to life.

Another symbol of Chahine's dealing with both mythology and the hero's Journey is In 1976 when he directed Awdat Al Ibn Al dal (The Return of the Prodigal Son).



Although the storyline of the film was based on a story in the Gospel of Luke, it was clear that the script of the film dealt with some social and political ideas linked with freedom and authority. The film was made during the time when the political and economic direction of Egypt was changing 180 degrees by Sadat regime. Perhaps there is some sort of intuition as the film ends in a massacre. Members of the family in the film, representing authority, all die at each other's hands, leaving only the two young protagonists who manage to flee the scene in disgust at the family members' struggle for power. The Return of the Prodigal Son was one of the rarest films in cinema in general that the filmmaker mixes two genres at the same time; tragedy and musical.

The hero's Journey might be recognised also in lots of Chahine's films, on personal level like in his quartet: Alexandria, why? In 1979; An Egyptian Story in 1982; Alexandria Again and Forever in 1989; and Alexandria New York in 2004. However in 1997 when he directed Destiny, the whole idea in the film was confronting the religious fanatics with a minor level of the hero's Journey when Nasser, The Crown Prince (Khaled El-Nabawy) travels to Egypt to save Averroes' book, while on the other hand his student Youssef (Fares Rahoma) travels to the north to France for the same reason, as if Chahine's assertion on the role of both Egyptian and European intellectuals in the battle against extremism.



Highlights from Women's Empowerment Through Film

Nahed Nasr

In the frame of the GFF focus on the Cinema Of Humanity a discussion panel was held Sunday, September 23 on the theme of «Women's Empowerment Through Film»

the panel was moderated by the acclaimed Tunisian film producer Dora Bouchoucha, the recipient of El Gouna Film Festival Career Achievement Award.

Bouchoucha is the first female Tunisian producer, the head of the Carthage Film Festival in 2008, 2010 and 2014. Since 1994, she has produced many shorts, documentaries and features, most of which premiered in Berlin, Cannes, Venice and Toronto.

five female Panelists participated in the discussion: Panelists: May Abdel Asim Founder and MD of What Women Want Magazine, Ally Derks Founder and Director of IDFA since 1989. Maya Morsy The youngest President of the National Council for Women in Egypt, and winner of “100 Most Influential Women in Egypt” award in 2016; Bina Paul, the artistic Director of the International Film Festival of Kerala and Vice President of NETPAC. and Reem Saleh Producer the previous Deputy Director of Ajyal Film Festival.

The panel discussion went around the role of women in cinema, and how filmmaking could be a way into a wider space for women.

From her part said Bouchoucha that talent should be the main reason why a woman should take more opportunities and not because she is a woman “In Tunisia where I have been born and lived all my life I have never felt that my position as a producer is looked upon as a strange or not normal. On the contrary

“Bina Paul: Women Should Tell Their Stories



“Dora Bouchoucha It is All About Talent



everyone was encouraging me because I was young and the only female in the field. Women need opportunities because they deserve as talented people and not as females»

Bina Paul said that as a female film editor she was the only one of her kind for long years in India «This is a male dominant field, just like everything else. This situation is slightly changing but still the percentage of women in cinema especially when they are not actresses does not reflect their real abilities and talents»

Bina added that when more women are allowed the stories of women will find

their way to the world «women should be able to tell their stories by themselves»

Maya Morsy emphasized the importance of the quota system for women in every field, «Not only in politics but even in Arts. Talent is important but what about the space for this talents to be explored and exposed» she added “Don't be Shay to be a woman. Go and ask for your right. Prove your presence”

Ally Derks from her part said that the limitations faced by women is not only a middle eastern phenomena «Even in Hollywood the representation of the women is very small comparing to the number of women population worldwide. there is no international prestigious film festival headed by a woman. we have to think about these details if we want to change the women situation»

although the different points of view of the Panelists they all agreed on the importance of cinema as one of the most important tools for empowering women «films could not lead to a big social change. But they make people think. this is very important» said Dora Bouchoucha.

