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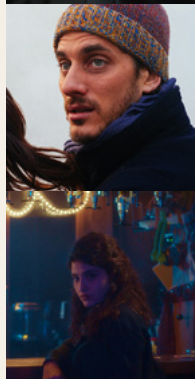
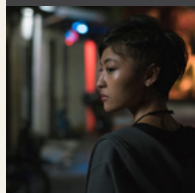
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Don't Miss



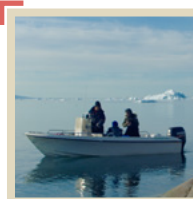
## Exclusive Meet and Greet for Filmmakers



### Today: The Role of Film Festivals

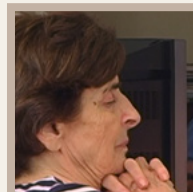
Moderated By Deborah Young, the international film editor of the Hollywood Reporter, a panel discussion entitled "The Role of Film Festivals Today" takes place on Tuesday, September 25, 12:30 PM at TU Berlin (Audimax). The event explores how festivals look upon their role and identity now and in the future, and how to best maximize the opportunity to network, to promote films, to leverage the publicist and to create future collaborations. Heads of Arab and world film festivals will take part in the panel, including:

Nejib Ayed, Director General of the Carthage Film Festival (JCC); Frederic Boyer, Artistic Director of the Tribeca Film Festival in New York; Sarah Hoch, Founder & Executive Director of the Guanajuato International Film Festival, Mexico; Tiina Lokk, Founder and Director of the Tallinn Black Nights Film Festival, and Heidi Zwicker, Programmer for the Sundance Film Festival.

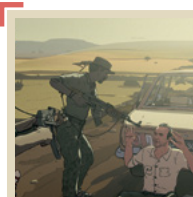


The Aquarela film screening takes place at 6:15 PM at Sea Cinema 3.

The film, directed by Viktor Kossakovsky, is a visceral wake-up call that humans are no match for the sheer force and capricious will of Earth's most precious element, water. Aquarela is a startling visualization of the many personalities of water.



The Swing screening starts at 6:30 PM at Sea Cinema 2. The film is directed by Cyril Aris. Antoine anticipates the visit of his daughter who is on a journey in South America. His wife Viviane endures an excruciating double sentencing: dealing with her daughter's tragic death, and concealing this unbearable truth from her husband.



The screening of the film Another Day of Life, which is directed by Raul de la Fuente and Damian Nenow will take place at 3:00 PM at Sea Cinema 2. In the film, Ryszard Kapuściński took a trip across an Angola ravaged by war. It was a reporter that left Poland, but it was a writer that returned. This feature film, enriched by animation, is based on Ryszard Kapuściński's book of the same name.



Graves Without a Name will screen at 9:00 PM at Sea Cinema 2. The film is directed by Rithy Panh. In the film, a thirteen-year-old child, who lost most of his family under the Khmer Rouge, embarks on a search for their graves. Award-winning director Rithy Panh continues his personal and spiritual exploration with Graves Without a Name, a film that searches for a path to peace.



★ Masterclass

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Today: Paul Haggis Masterclass

The celebrated director, screenwriter and producer Paul Haggis will be discussing the nature of the responsibilities that await writer-directors in the industry in a masterclass entitled “From Script to Screen” which takes place on September 25, at 10:00 AM, in TU Berlin (Audimax). Haggis is the first screenwriter to write the scripts for two Best Film Oscar-winning movies back-to-back: Million Dollar Baby (2004), directed by Clint Eastwood, and Crash (2005), directed by himself. Over the following years, Haggis wrote and directed several acclaimed films with stellar casts, such as In the Valley of Elah (2007), The Next Three Days (2010) and Third Person (2013). The event will be moderated by Teresa Cavina, who has been programming major film festivals such as Venice IFF, Locarno IFF and Rome IFF, among others.

★ Meet the filmmaker today

12:15 PM  
Sea Cinema 1  
**Ulysse & Mona**  
Guest(s) Attending:  
**Manal Issa**  
Cast

3:00 PM  
Sea Cinema 2  
**Another Day of Life**  
Guest(s) Attending:  
**Raúl De La Fuente**  
Director

3:30 PM  
Sea Cinema 3  
**All These Creatures**  
Guest(s) Attending:  
**Charles Williams**  
Director

3:30 PM  
Sea Cinema 3  
**The Cord**  
Guest(s) Attending:  
**Allaith Hajjo**  
Director

3:30 PM  
Sea Cinema 3  
**Calendar**  
Guest(s) Attending:  
**Igor Poplauhlin**  
Director, Producer

3:30 PM  
Sea Cinema 2  
**Our Song to War**  
Guest(s) Attending:  
**Juanita Onzaga**  
Director

3:30 PM  
Sea Cinema 3  
**Guaxuma**  
Guest(s) Attending:  
**Nara Normande**  
Director

6:15 PM  
Sea Cinema 3  
**Aquarela**  
Guest(s) Attending:  
**Victor Kossakovsky**  
Director  
**Ainara Vera**  
Crew

6:30 PM  
TUB Audi Max  
**A Land Imagined**  
Guest(s) Attending:  
**Siew Hua Yeo**  
Director  
**Luna Kwok**  
Crew

6:30 PM  
Sea Cinema 2  
**The Swing**  
Guest(s) Attending:  
**Cyril Aris**  
Directo

9:00 PM  
TUB Audi Max  
**History of Love**  
Guest(s) Attending:  
**Rok Sečen**  
Producer  
**Doroteja Nadrah**  
Cast

9:00 PM  
Sea Cinema 2  
**Graves Without a Name**  
Guest(s) Attending:  
**Catherine Dussart**  
Producer

9:15 PM  
Sea Cinema 3  
**Eva**  
Guest(s) Attending:  
**Noah Bohnert**  
Producer

9:15 PM  
Sea Cinema 3  
**Son of a Dancer**  
Guest(s) Attending:  
**Georges Hazim**  
Director, Producer

9:15 PM  
Sea Cinema 3  
**The Gift**  
Guest(s) Attending:  
**Latifa Doghri**  
Director

9:15 PM  
Sea Cinema 3  
**The Nephew**  
Guest(s) Attending:  
**Wilhelm Kuhn**  
Director

9:15 PM  
Sea Cinema 3  
**Labor**  
Guest(s) Attending:  
**Cecilia Albertini**  
Director

9:15 PM  
Sea Cinema 3  
**Son of a Dancer**  
Guest(s) Attending:  
**Georges Hazim**  
Director

9:45 PM  
Marina Theater  
**Gunshot**  
Guest(s) Attending:  
**Karim El Shenawy**  
Director  
**Ahmed ElFishawy**  
**Arfa AbdelRasoul**  
**Ruby**  
**Ahmed Malek**  
**Asmaa Abou ElYazeed**  
Cast  
**Haitham Dabbour**  
writer



Ashtar Al Khirsan on  
Abdullah and Leilah:

Iraqi Legacy

Nahed Nasr

The award-winning Iraqi-British film director Ashtar Al Khirsan is working across both documentary and fiction film. Her first feature short film Abdullah and Leilah, which has its world premiere at El Gouna Film festival, is a poetic story on her father's nostalgia for Baghdad. She speaks to El Gouna Star about the process of turning the memories into concrete cinematic scenes.

**Why did you want to tell the story of Abdullah and Leilah in a fiction film after many successful documentaries?**

It was the death of my father that made me want to change direction and work in a different way. My father was born in Iraq and came to the UK in his late 20s. His illness, dementia, meant that he forgot how to speak English and it left him isolated in a country that he had lived in for fifty years. He remembered little of his life in the UK but remembered vividly his life in Iraq. It was devastating and beautiful that as an old man he became a distilled essence of himself. How do we keep hold of our sense of self when we age with this illness and how do we hold on to our cultural identity, which is a crucial part of who we are?

**Using many symbols referring to the home country resembles the hidden objects games. It is like the hidden objects of the memory.**

It's interesting that you mention the hidden objects game because I think that all these symbols add up to who Abdullah is, they are part of the sum total of his life. I wanted to give a sense of what it feels like to be trapped in Abdullah's situation, he is trapped by his illness and he is trapped in the UK, where he is always trying to return to his home, to Baghdad, as it was.

**The voice of Nazem al-Ghazali is always in the background. What does al-Ghazali stand for in the Iraqi collective memory?**

My father couldn't remember much towards the end of his life, but if I played Nazem al-Ghazali he would sing along, he remembered every word, it was incredible to see him re-



engage and in some sense, remember who he was as a man. Nazem stands for a time in Iraq that is incomprehensible for us today. He represents amongst many other things, an idea of romance and joy.

**The film ends with a visual statement that Iraq is an inherited legacy one could not escape?**

I very much hold with one of the lines in the film, which my father actually said to me towards the end of his life: “I don't know who you are but I know you are part of me.” In some way this is how I feel about Iraq. I don't live there but there is a connection. I think that this is something that second generation people who don't live in the country of their parent's birth place might understand.

**What about the archival scenes of Baghdad in the film?**

The footage from Baghdad in the 1950s came from a British Pathe short documentary. I'd been obsessed with the

footage for some time as it seemed hyper real and very staged, with a colour palette similar to a Powell and Pressburger film. This archive footage is a curiosity of British colonialism and an anachronism from that age. It has a cut-glass English voice-over which unsurprisingly celebrates all the things the British were doing in Iraq.

**What about choosing Houda Echouafni and Sami Abdul Hameed for the main character roles?**

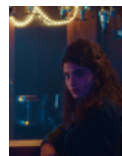
Sami Abdul Hameed is obviously an iconic figure in Iraq. He was always the actor I wanted and he was able to communicate complex emotion with his face with great skill and a lightness of touch. Houda Echouafni blew me away when I met her, she was so open and had such emotional intelligence. I would like to take credit for their nuanced performances but in truth it was all down to their own skill and instinctive talent.

**What is the importance of premiering Abdullah and Leilah at El Gouna Film Festival?**

Although El Gouna is a new festival, it already has a strong reputation both for its film programme and, importantly for filmmakers, for its market/hub. I'm very grateful to have the film's premiere here and I'm hoping it will give me the opportunity to meet other like-minded filmmakers, in addition to producers and writers who may be interested in collaborating on future projects.



★ Schedule



**Ulysse & Mona**  
Sea Cinema 1  
12:15 PM



**Another Day of Life**  
Sea Cinema 2  
3:00 PM



**8 ½**  
Sea Cinema 1  
3:15 PM



**Ricordi?**  
Audimax ( TU Berlin )  
3:30 PM



**Short Film Program 2**  
Sea Cinema 3  
3:30 PM



**Shoplifters**  
Sea Cinema 1  
6:15 PM



**Aquarela**  
Sea Cinema 3  
6:15 PM



**A Land Imagined**  
Audimax ( TU Berlin )  
6:30 PM



**The Swing**  
Sea Cinema 2  
6:30 PM



**History of Love**  
Audimax ( TU Berlin )  
9:00 PM



**Graves Without a Name**  
Sea Cinema 2  
9:00 PM



**Ray & Liz**  
Sea Cinema 1  
9:15 PM



**Short Film Program 3**  
Sea Cinema 3  
9:15 PM

**Gunshot**  
Marina Theater  
9:45 PM





# Inside Jihadists' Den In Syria

Mohamed Sayed Abdel Rehim

Osama, 13, and Ayman, 12, are two children who are named by their father after former leader of Al Qaeda terrorist group Osama bin Laden and current leader of Al Qaeda Ayman al Zawahri. They play. They go to school. They fight each other. They cry. And they are trained to be jihadi fighters.

Of Fathers And Sons is a Syrian documentary film directed by Talal Derki. The director, who won several prizes over his film Return to Homs, decided to enter the lion's den pretending he is a radical war photographer. He spent more than two years with the Jihadi fighters, during which he recorded their lives, especially the relationship between a father and his two sons, Osama and Ayman. This film reveals how Jihadi fighters are raised and why their radical ideologies cant be easily erased from their heads. The father raises his sons as machos. They mustn't cry. They can't keep a bird but they can slaughter it. They are raised to be fighters in

“ This film reveals how Jihadi fighters are raised and why their radical ideologies cant be easily erased from their heads.

order to defend God and Islam and kill infidels and non-Muslims. The director's adventure in the camps of the Jihadists in Syria comes within the adventure of documentary film. The director of Fathers and Sons resembles, in a way, the godfather of documentary films Robert J. Flaherty, who directed Nanook of the North for which he made an adventure to the north pole to portray the hard life of Eskimos there. Derki is like Flaherty in the sense that he risks his own life by staying with the terrorists for more than two years, just to make us watch the dark side of Syria nowadays, where terrorists and Syrian regime forces clash to gain more swaths of lands and authority over the innocent people of Syria. The film shows us the past and future of Syria through the father-son relationship. It shows us the one-legged father who resembles the past and the sons who represent the future, to let us predict the future of the country through the fate of the two little boys, who end up on different paths by the end of the film. The one-man-crew film is considered as a document that recorded the current situation in Syria on film. And maybe one day Osama and Ayman, who represent Syria's new generation, will watch the film and realize how much they were misguided and misused by their own father, and decide that they will never do the same to their own sons. Then and only then the new generation may avoid war, killing and death, and praise education, love and life.

Merzak Allouache:  
Kamikaze Is the Divine Wind  
By Farah El Araby  
During the Q & A after the screening of Divine Wind yesterday, the Algerian director Merzak Allouache said that although it is his latest film, he always feels as if it was his very first. “With every new film, there are always new challenges, new difficulties and definitely new opportunities,” he added. Actor Mohamed Oughlis said that it is his first time to work as an actor in a complete film, and to participate in a film festival:

“I have worked very hard in order to study the character of a passive extremist, manipulated and confused. I went through the mentality of the character in every single scene in order to feel, think and act as Amine. However, this required a lot of effort because Amine is totally different from my real personality in terms of the way he respond to actions and how he thinks, feels and lives,” he commented. Replying a question about using black-and-white color technique in the film, Allouache said that it is his second black-

and-white film: “In my opinion, this is the most suitable color palette for this film; it portrays the critical problems that we experience in our countries.” As for choosing “Divine Wind” as a title for the film, he said that Divine Wind stands for the kamikaze that is believed to have happened in Japan. Some pilots were selected for suicide missions and they had no choice but to kill themselves. They were manipulated, saying no wasn't an option in their case. “This story is hence related to the stories of terrorism,” stated the director.



# America Syndrome

Hani Mustafa

“There are two kinds of people on this planet. There are leaders and there are followers,” said an almost 70-year-old “cowboy” while explaining his ideas about authority during an interview in the French filmmaker Claus Drexel's documentary America. These kinds of thoughts are very common in the lower classes in the southern

and western areas of the United States, dividing people to “winners and losers”. However, sometimes they get carried away to appreciate authoritarian domination. It is very curious but annoying, at the same time, that this man was referring to Hitler as an example of leadership; “who was wrong but an entire nation followed him.” When he was mentioning the Nazi Leader's name he looked to his side as if he wanted, unconsciously, to make sure that no one was watching him while stating a comment that might be considered as Nazi sympathy. Interviews were conducted with Arizona inhabitants, most of whom could be described as old-fashioned. The filmmaker portrays this area of the United States, during the 2016 US presidential elections. The majority of the citizens of this area usually vote for the Republican Party.

The director mixes his interview scenes with landscape shots of the beautiful nature in Arizona's desert, all in wide-angle fixed frames. One of the most important elements in his shots is the background of the interviewees, which explains some of their beliefs. Rifles, signs, Confederate States of America's flag (the flag of the South during America's Civil War), and sometimes a deer's head are there to add something about the interviewee's personality. The editing in this film alternates between interviews and landscape shots, with a quiet, peaceful pace

“ The film is full of those spontaneous chats that may often develop into radical beliefs.

supported by a smart choice of music. For example, in an interview about different types of rifles and pistols, a pregnant woman with a pretty smile counts the kind of guns she and her husband own. Later, the filmmaker interviews her after she has given birth, asking her about the newborn child and when she will buy him his first pistol. She assertively says: “when he is 5 years old.” The film is full of those spontaneous chats that may often develop into radical beliefs. “Excuse my English. We live in hell, and when we die we go to heaven.” This is what an old women says after mentioning the first time she killed a young boy who stabbed her in the back; she wants to explain why she supports the freedom of owning a weapon as the second amendment of the United States constitution states. What might be intriguing is that the dialogue between the filmmaker and the interviewees change smoothly while explaining what they think about their day-to-day life in Arizona, including their ideas about owning guns. “You will have the great pleasure of voting for the man that will easily go down as the greatest president in the history of the US; me, Donald John Trump. God bless America.” – an extract of Trump's speech during his campaign. Drexel doesn't hide his sympathy for the right-wing that Trump stands for, as it is very clear where he puts these parts of Trump's speeches to complete the ambiance and to add to the visual elements of the documentary. Unlike Michael Moore's documentary Bowling for Columbine, Drexel does not put his direct thoughts inside his film, although it is very clear what he stands close to. The most important achievement of this film may be putting the audience in front of different types of people, who are perhaps the majority that support Trump, or even the main core of any right-wing administration that may come to power in America.





الثلاثاء ٢٥ سبتمبر (أيلول) ٢٠١٨

