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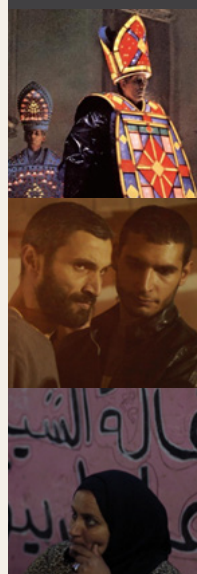
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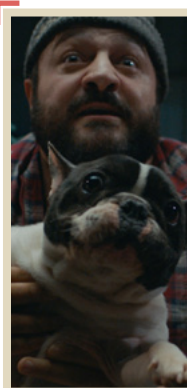
Gunshot Hits the Bullseye



Today: Getting Creative About Getting Money Panel Discussion

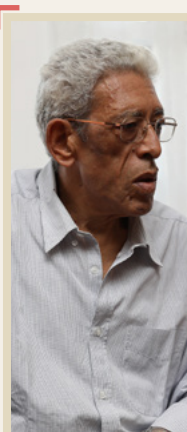
Film financing is one of the most challenging aspects of the filmmaking process. You can have the greatest story or cast, but without funding, you are just another aspiring filmmaker with a dream and a passion. This panel will explore alternative sources of funding and ways to build financing from several different sources including grants from foundations and crowd sourcing, presales and in-kind donations, bank investments and sponsorship deals. It takes place in the TU Berlin (Audimax) at 12:30 PM.

The panel is moderated by Paul Miller, the owner of Escape Pictures and partner at The Foundry and Film Solutions. The panelists are Tarak Ben Ammar, international movie producer, distributor and businessman born in Tunisia; Alban De Menonville, the co-founder of Clickfunding Bassita – the award-winning Egyptian innovation allowing to raise fund for positive projects through interactions on social media platforms – Ashraf Ghazaly, CEO & MD of NI Capital and investment manager at Creative Media Ventures; Said Hanafi, partner at MHR & Partners in association with White & Case; and Bianca Taal, curator of the Voices section of IFFR.



6 Short Film Screenings

6 screenings will run today in the Short Film Competition, at 9:15 at the Sea Cinema 3 theater. The films are All Inclusive by Corina Schwingruber (Switzerland), The Night of Cesare by Sergio Scavio (Italy), My Best Friend's Shoes by Ajitpal Singh (India), Eyebrows by Tamer Ashry (Egypt), Tomatic by Christophe M. Saber (Switzerland, France), and Hi I Need to Be Loved by Marnie Ellen Hertzler (USA). The Short Film Competition jury is the head of the Short Film Competition jury is the award-winning Palestinian actor, director and writer Kamel El Basha. He is the winner of the Volpi Cup for Best Actor at the 74th Venice International Film Festival for his role in The Insult (2017, GFF) by Ziad Doueiri.



Daoud Abdel Sayed Masterclass

The celebrated Egyptian director Daoud Abdel Sayed, who received the El Gouna Film Festival Career Achievement Award, speaks about his life and career in a masterclass entitled "A Journey Through My Career: Past, Present, and Future" which takes place on September 26, at 10:00 AM, in TU Berlin (Audimax). This masterclass will provide a deeper understanding of the impact Daoud Abdel Sayed's works have had on Egyptian cinema, while analyzing the key themes and motifs he has used throughout his career such as cultural identity, the divisions of society, the changing reality of the nation and the malfunctions of modern politics. The event will be moderated by Amir Ramses, the director of acclaimed films and documentaries, and the Artistic Director of the GFF.

★ Masterclass

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Film Festivals... New Opportunities, New Talents

Farah El Araby

A panel discussion entitled “The Role of Film Festivals” took place yesterday, moderated by Deborah Young, the international film editor of Hollywood Reporter and head of last year’s jury. The session was attended by panelists Najib Ayed, the director general of the Carthage Film Festival; Frédéric Boyer, the artistic director of the Tribeca Film Festival; Sarah Hoch, the founder and executive director of Guanajuato International Film Festival, Estonian filmmaker Tiina Lokk, and Heidi Zwicker, programmer for the Sundance Film Festival. During her speech, Tiina Lokk, the founder and director of the Tallinn Black Nights Film Festival, emphasized that festivals should play a role in the film industry and not only address the audience. On the other hand, Sarah Hoch stated that she considers the audience’s involvement in the decision-making process of any festival as essential. The panelists also talked about the film festivals’ identity and their importance for filmmakers. They agreed on the idea that film festivals are crucial platforms for filmmakers to be discovered and for their work to gain exposure, visibility and support.

★ Meet the Filmmaker Today

3:15 PM

Sea Cinema 3

The Nephew

Guest(s) Attending:
Wilhelm Kuhn
Director

3:15 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

3:15 PM

Sea Cinema 3

Eva

Guest(s) Attending:
Noah Bohnert
Producer

3:15 PM

Sea Cinema 3

Labor

Guest(s) Attending:
Cecilia Albertini
Director

3:15 PM

Sea Cinema 2

Miscellaneous

Guest(s) Attending:
Léon Versin
Director

3:15 PM

Sea Cinema 2

Another Day of Life

Guest(s) Attending:
Raúl De La Fuente
Director

3:45 PM

Sea Cinema 1

The Day I Lost My Shadow

Guest(s) Attending:
Soudade Kaadan
Director, Writer

Sawsan Arsheed

Producer

Faycal Hassalri

Cast

6:00 PM

TUB Audi Max

Winter Flies

Guest(s) Attending:
Monika Mídrliková
Olmo Olmerzu
Director

6:00 PM

Sea Cinema 2

What Comes Around

Guest(s) Attending:
Reem Saleh
Director

Alaa Mosbah

Producer

Om Ghareeb

Cast

9:00 PM

Sea Cinema 1

The Heiresses

Guest(s) Attending:
Marcelo Martinessi
Director

Ana Brun

Margarita Irun
Cast

9:00 PM

Sea Cinema 1

Screwdriver

Guest(s) Attending:
Bassam Jarbawi
Director

Yasmine Qaddumi

Cast

9:15 PM

Sea Cinema 3

All Inclusive

Guest(s) Attending:
Corina Schwingruber Ilić
Director

9:15 PM

Sea Cinema 3

The Night of Cesare

Guest(s) Attending:
Sergio Scavio
Director

Mauli Singh My Best Friend's Shoes

Producer

9:15 PM

Sea Cinema 3

EyeBrows

Guest(s) Attending:
Tamer Ashry
Director

Mariam ElKhosht

Cast

9:15 PM

Sea Cinema 3

Tomatic

Guest(s) Attending:
Christophe M. Saber
Director

9:15 PM

Sea Cinema 3

Hi I Need To Be Loved

Guest(s) Attending:
Marnie Ellen Hertzler
Director

9:15 PM

Sea Cinema 2

My Best Friend's Shoes

Guest(s) Attending:
Ajitpal Singh
Director

9:45 PM

Sea Cinema 2

Tumbbad

Guest(s) Attending:
Rahi Anil Barve, Adesh Prasad
Director

Sanjay Ram

Producer

12:00 PM

Sea Cinema 2

Real Love

Guest(s) Attending:
Claire Burger
Director

2:45 PM

Sea Cinema 2

Tumbbad

Guest(s) Attending:
Rahi Anil Barve, Adesh Prasad
Director

Sanjay Ram

Producer



Gunshot Scores a Direct Hit

The stars of the film Gunshot walked the red carpet of El Gouna Film Festival last night at its world premiere that took place at the open-air Marina Theater. The film’s director Karim El Shenawy and the crew were invited to the stage before the screening by the festival director Intishal Al Timimi, who declared that “this is the second full-

house theater at the second round of GFF.”

El Shenawy talked about the journey of the film that started a year and a half ago. He thanked all who supported his first feature film, including the screenwriter Haitham Dabbour, the producers Ahmed Fahmy and Mohamed Hefzy, and the cinematographer Abdelsalam Moussa, who were all invited to the stage along with the film stars Ahmed Malek, Ahmed El-Fishawy, Asmaa Aboul Yazeed, Mohamed Mamdouh, Arfa Abdel Rassoul, Hana Shiha, and Ahmad Kamal.

The film, which is a production of IProductions and Film Clinic, follows a mysterious murder that connects the

destinies of the protagonists and changes their beliefs about the concept of truth.

According to what director Amir Ramses wrote in a published article, the film, which is Karim El Shenawy’s feature directorial debut, “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.”

According to Ramses, the film is a classic detective movie, nonetheless going beyond the usual question at the heart of such films (“who committed the crime?”), and instead posing 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 form of an engaging thriller.

The film was screened in the context of GFF’s Official Selection Out Of Competition.

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El Shenawy talked about the journey of the film that started a year and a half ago



Paul Haggis: One Person Can Make a Huge Impact

Farah El Araby

In the frame of the CineGouna Platform activities, a masterclass entitled «From Script to Screen» was held yesterday where Canadian screenwriter Paul Haggis talked about his experience in the field, saying that it took him years to become a successful writer. Regarding the challenges filmmakers face in this career, he said it is all about how to keep the balance: “usually the director hates the scriptwriter, and when I am the producer I hate both of them, this is so ridiculous. As funny as this may seem, the struggle is real because you have to see the work from many different perspectives. The director should take into consideration the characterization of the screenplay, while managing to understand the perspectives of both the producer and the scriptwriter in order to create the balance.»

He also talked about the role of the artist, saying: “the people who changed the world were singular voices in the beginning; they believed in their convictions and objectives. Just one person can create a huge impact and promote change.”

Tomorrow: CineGouna Platform Awards Ceremony

The closing ceremony of CineGouna Platform will be held tomorrow in the open air Marina Theater, where the selected projects of the CineGouna SpringBoard will be announced. All selected projects of the CineGouna SpringBoard (12 in development and 6 in post-production) from six Arab countries 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 institutions. The event attendance is by invitation only.

★ Schedule



The Wild Pear Tree

Sea Cinema 1

11:30 AM



Short Film program 3

Sea Cinema 3

3:15 PM



The Old Man and the Gun

Audimax (TU Berlin)

3:30 PM



Another Day of Life

Sea Cinema 2

3:30 PM



The Day I Lost My Shadow

Sea Cinema 1

3:45 PM



Roma

Sea Cinema 3

5:45 PM



Winter Flies

Audimax (TU Berlin)

6:00 PM



What Comes Around

Sea Cinema 2

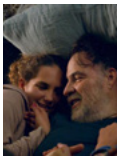
6:00 PM



The Heiresses

Sea Cinema 1

6:15 PM



Real Love

Marina Theater

6:45 PM



Dream Away

Sea Cinema 2

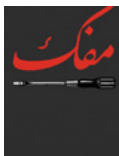
8:45 PM



Ray & Liz

Audimax (TU Berlin)

9:00 PM



Screwdriver

Sea Cinema 1

9:00 PM



Short Film Program 4

Sea Cinema 3

9:15 PM



Tumbbad

Marina Theater

9:45 PM

The Heiresses...The Antihero We Love



Andrew Mohsen

It is interesting how the director introduces his main protagonist in *The Heiresses*, written and directed by Marcelo Martinessi (Paraguay). Even though we can't see Chela (played by Ana Brun who won the best actress award at the 68th Berlinale) in the first scene, we are still able to watch through her point of view. She appears for the first time standing in a dark room, looking through the door, at her friend Chiquita (Margarita Irun) making the tough decision of selling some of the furniture so they can make some money to get by. From this scene we realize that we are not going to watch a hero, but an antihero.

The body language of the main character is a strong element that gets us closer to her world. Ana Brun skillfully introduces Chela from her very first appearance. From the look in her eyes, we can tell how weak and hesitant her personality is. She hardly speaks, and when she does, it's with few

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The body language of the main character is a strong element that gets us closer to her world

words and many pauses. And whenever she meets a new character, she seems as if it is her first conversation ever with anyone. Her body speaks the language of an undoubtedly hesitant person. The close-up shots of her facial details and her hands reflect how Marcelo Martinessi is capable of getting the audience involved in his character's world with few words.

Through the film we find many turning points each of which has its own effect on Chela's character, but the most effective one starts after she meets Angy (Ana Ivanova). After this meeting we start to see that everything is ruined for Chela, she's alone, broke, weak and she has to take a decision that could change her entire life.

The director has perfectly established his antihero, so when she gets to this point, we feel totally attached to her and to her feelings of frustration, confusion, and helplessness. "How will she get out of this all?" We become eager to follow her in order to find out.

Director Marcelo Martinessi's debut feature film, *The Heiresses* is all about the main character; such a special lady with whom we easily fall in love, despite all her weaknesses. This portrayal would definitely not be the same without the amazing talent of Ana Brun.



Georges Hazim, Director of *Son of a Dancer*:

More Than One Point of View to Everything

Nahed Nasr

Lebanese film director Georges Hazim's short film *Son of a Dancer* is having its world premiere at El Gouna Film Festival. The film is tackling some of the critical taboos in the Arab society in a multilayered story. He speaks to El Gouna Star on the challenges he faced and his vision of cinema.

Why are you exploring, in your films, the untold desires and the taboos of the Arab society?

I don't seek it honestly. I don't set it as a goal and build a script on it. It's when the society oppresses your beliefs that you feel the need to let them out. Cinema is there to prove there's more than one point of view to everything.

What compromises did you have to make in your film?

The sad truth is that my style of writing might be influenced by censorship. But on the upside, I like telling the story in a

very layered and discreet way rather than showing it boldly. That's why it's not a compromise for me.

Why did you play the role of the main character, the son?

I knew that I would be a good cast for the film. I wasn't really confident about doing it at first, but I also thought it would add some sort of necessary rawness. Also, I had a very supportive team. My first assistant director Maya Dagher used to play the main role in my previous shorts and it was very fun to switch roles. One more thing that pushed me to do it is my mother. I convinced her to play the part of Leila in pictures; in order to bring the resemblance between the son and his mother to screen. Even though the fictional story has nothing to do with our lives, she was really my muse when writing this script.

What are the biggest challenges you faced in producing the film?

TIME! Because of the low budget, we were very limited on time. We had to roll for 23 hours straight the first day. 3 long days with



sleep deprivation. But I had a very talented team and a bunch of supportive friends. We were able to survive the shoot.

What is the importance of having the world premiere at El Gouna Film Festival?

It's like going back to the roots of it! Imagine yourself making a Lebanese film about a BELLY DANCER and you get the opportunity to screen it first in Egypt, at today's biggest festival in the MENA region. It's unbelievably huge!

Latifa Doghri
on The Gift:

A Woman's Tale

Nahed Nasr

Latifa Doghri is a Tunisian film director who started her career as a writer of children's stories, before she entered the visual world of cinema, where she discovered that telling stories of women in the Tunisian society is her source of inspiration. Her short film *The Gift*, which has its world premiere at El Gouna Film Festival, is her first fiction film after a few award-winning documentaries. Doghri speaks to El Gouna Star about her experience.

You achieved recognition with your documentary films, why did you think Myriam's story should be told in a fiction film?

Creative documentary taught me to go deeper into the characters. This was very beneficial when I decided to make my fiction film. Fiction films are always a treatment of what is happening in reality. I thought fiction would be more suitable for Myriam's story. I believe that fiction has its own power.

Most of your films are focusing on women's conditions in the Arab world; do you consider yourself as a feminist filmmaker?

I am on the women's side, but I am not intending to label myself in a specific category. Regarding this film, it is based on a true story. Maybe I am more motivated by the kind of stories that come directly from real life. But I should also say, it turns out that the stories of women are beautiful and interesting to tell! Let's say that I am a woman and all that is feminine is not strange to me.

Does your film blame women for that unjustified feeling of guilt they always have, even without a real reason?



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



Looking from a distance at the character of Myriam, one can see a purely naïve personality. Of course I condemn that feeling of guilt that exists in some women and leads them to commit ridiculous acts to attract their spouses.

What is the biggest challenge you faced in producing this film?

The small budget was the biggest challenge I faced because it was difficult to have a professional team ready in a short time. Thanks to the professional producers I was able to make it happen.

What is the importance of having the world premiere in El Gouna Film Festival?

Considering the growing importance El Gouna Film Festival has in the region and in the Arab world, premiering *The Gift* at El Gouna is a great honor.



8 1/2



When you're in the film business, there's one question everyone always asks: "what's your favourite movie?" Even within the industry there are the inevitable polls every year of "the 10 greatest films of all time," or "50 greatest comedies of the century" or any number of ridiculous permutations, none of which I ever respond to unless it's to say the question is meaningless. But if I'm really, really pushed, my standard answer is: Fellini's 8½. I first saw it at university, and its impact was immediate – I'd never seen anything quite like this phantasmagoria of dreams, memories, and uncertain reality woven together into a tapestry of deeply subjective nostalgia. I couldn't directly relate to Marcello Mastroianni's character Guido, with his flashes of juvenile memories, masturbatory fantasies, relationship issues and stymied creativity, but somehow Fellini made me understand

“

I'd never seen anything quite like this phantasmagoria of dreams



By Jay Weissberg

the longing for the primal safety of childhood and the delirious dream of having everyone you've ever loved in one place, coddling you and making you feel that everything will be alright. Fellini projected his own crises on screen yet fictionalized them enough to make us sense a universal specificity, tapping into our innermost desire to gather the best parts of our lives in a single space and parade with our loved ones, arms linked, to the eternal Oompah notes of Nino Rota's ingenious score. It's one of the rare movies that made me understand cinema, not merely the mechanics of the form but its potential for tapping into our unconscious. And it forever welded Fellini's vision onto my own sensibility.

الأربعاء ٢٦ سبتمبر (أيلول) ٢٠١٨

