

Robert Redford:
I don't believe in
stopping... the
road is long

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Dreams Come True with US \$170,000 from GFF



Today: The GFF Closing Ceremony

El Gouna Film Festival's closing ceremony takes place today 6:00 pm at the open-air Marina Theater where the award-winning films and filmmakers will be announced.

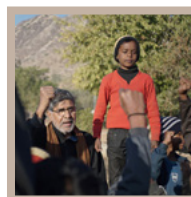
The GFF program consists of the three official competitions (Feature Narrative Competition, Feature Documentary Competition and Short Film Competition), the Official Selection Out Of Competition and Special Presentations. A total of about 80 films have screened at the festival, which is proudly awarding \$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.

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.



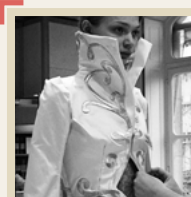
PETERLOO screening takes place at 12:00 pm at Sea Cinema 1

The film, directed by Mike Leigh, is about the 1819 Peterloo Massacre where British forces attacked a peaceful pro-democracy rally in Manchester.



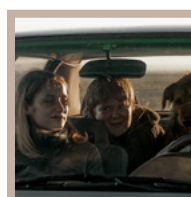
THE PRICE OF FREE screening starts at 3:30 pm at Sea Cinema 1

The film, directed by Derek Doneen, 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.



MCQUEEN screening starts at 12:45 pm at Sea Cinema 2

The film, directed by Ian Bonhôte and Peter Ettedgui, is about the life and career of fashion designer Lee Alexander McQueen; from his start as a tailor, to launching and overseeing his eponymous line, and his untimely death.



WINTER FLIES screening starts at 2:00 pm, at Sea Cinema 3

The film, directed by Olmo Omerzu, is about the mischievously self-assured Mára and somewhat eccentric Heduš who set out into the frozen wastes in search of adventure – by car, naturally. After all, Mára's turning fifteen soon.

✧ Panel Discussion

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Today: The Audience of the Future - Films for Children and Youth - Panel Discussion

In cooperation with the Danish Egyptian Dialogue Institute (DEDI/ CAIRO) and International Media Support (IMS), a panel discussion entitled "The Audience of the Future - Films for Children and Youth" will be organized today, 10:00 AM at TU Berlin (Audimax).

The panel discusses the specifics of children's films and the importance of strengthening this part of the film scene due to the artistic possibilities, and because its audience is the largest today and in the decades to come. The panel also introduces the workshops arranged in Cairo by Lotte Svendsen and Hala Galal during the spring of 2018, offering training in writing scripts for children's film and TV.

The event is moderated by Hans Chr. Korsholm Nielsen, Director of DEDI. The panelists are: Egyptian director and producer Hala Galal; Charlotte Giese, Senior Consultant at the Danish Film Institute (DFI); and Lotte Svendsen, Danish filmmaker and a consultant at the Danish Film Institute (DFI).

✧ Conversation



Today: A Conversation with Owen Wilson

Acclaimed Hollywood star Owen Wilson will be the guest of a CineGouna masterclass today at 12:30 PM, TU Berlin (Audimax). The event, which is entitled "A Conversation with Owen Wilson," will be moderated by actress Bushra Rozza, the co-founder & COO of GFF.

During this conversation with Owen Wilson, one of the most successful actors of contemporary cinema, we will be exploring the art of acting on various levels. He will be offering us some precious insight into his own success story, the methods he uses and the current situation of the film industry from an insider's point of view.

Owen Wilson has won great acclaim for his memorable works in mainstream and independent films. In 2011, Wilson starred in Woody Allen's Academy Award-nominated feature Midnight in Paris. Wilson's performance garnered him a Golden Globe nomination.

✧ Schedule



Too Late to Die Young

Sea Cinema 3

11:15 AM



Peterloo

Sea Cinema 1

12:00 PM



McQueen

Sea Cinema 2

12:45 PM



Winter Flies

Sea Cinema 3

2:00 PM



The Price of Free

Sea Cinema 1

3:30 PM



Closing Ceremony

Marina Theater

6:00 PM

✧ Meet the Filmmaker Today

2:00 PM

Sea Cinema 3

Winter Flies

Guest(s) Attending:
Olmo Olmerzu
Director

2:00 PM

Sea Cinema 1

The Price of Free

Guest(s) Attending:
Derek Doneen
Director



Filmmakers Receive CineGouna Platform Awards of US \$220,000

Nahed Nasr

El Gouna Film Festival, in its 2nd round, announced yesterday the CineGouna SpringBoard awards for the film projects in development and post-production. The awards were announced by Perihan AbouZeid, the head of the CineGouna SpringBoard. The closing ceremony witnessed the presence of festival director Intishal Al Timimi the and artistic director Amir Ramses. Among the figures on the stage were also the Industry Delegates and the representatives of the sponsors and the local and regional partner institutions.

Film project 1982 by Lebanese director Oualid Mouaness and Embodied Chorus film project by Lebanese director Mohamed Sabbah won the GFF awards (US \$5,000 each), which were decided by the CineGouna SpringBoard Jury. The jury members were Egyptian director Sherif El Bendary; Marten Rabarts, a filmmaker from New Zealand, and Lebanese filmmaker Hania Mroué.

Additional awards and cash prizes were presented through partnerships with 17 local and regional institutions.

The selection committee of the film projects were Perihan AbouZeid, Mohamed Atef, Hossam Elouan, Amir Ramses and Monica Hemming Rorvik.

A prize of US \$10,000 from Arab Radio & Television (ART) went to film project Barzakh by Palestinian director Laila Abbas. It also received a US \$10,000 cash prize from Cedars Art Production (Sabbah Brothers), and a US \$10,000 award from O3 Productions (MBC Group).

A US \$15,000 award from the GFF went to Embodied Chorus film project by Lebanese director Mohamed Sabbah.

US \$10,000 from Maqam Productions went to Fouledh by Tunisian filmmaker Mehdi Hmili.

US \$10,000 from iProductions went to Gaza DC by Palestinian director Rashid Masharawi.

The unlimited location shooting services award of Dakhli West El Balad was received by Egyptian film director Ayten Amin for her film Soad. The project also won US \$10,000 from Eagle Films, US \$10,000 from Synergy Films and US \$15,000 from New Century Production.

A US \$10,000 award from Beelink Productions was granted to The Man Who Sold His Skin by Tunisian director Kaouther Ben Hania. She also won US \$5,000 from Mentor Arabia.

A US \$10,000 award from Creative Media Ventures went to 1982 film project by Lebanese director Oualid Mouaness. It also won a US \$15,000 from the GFF.

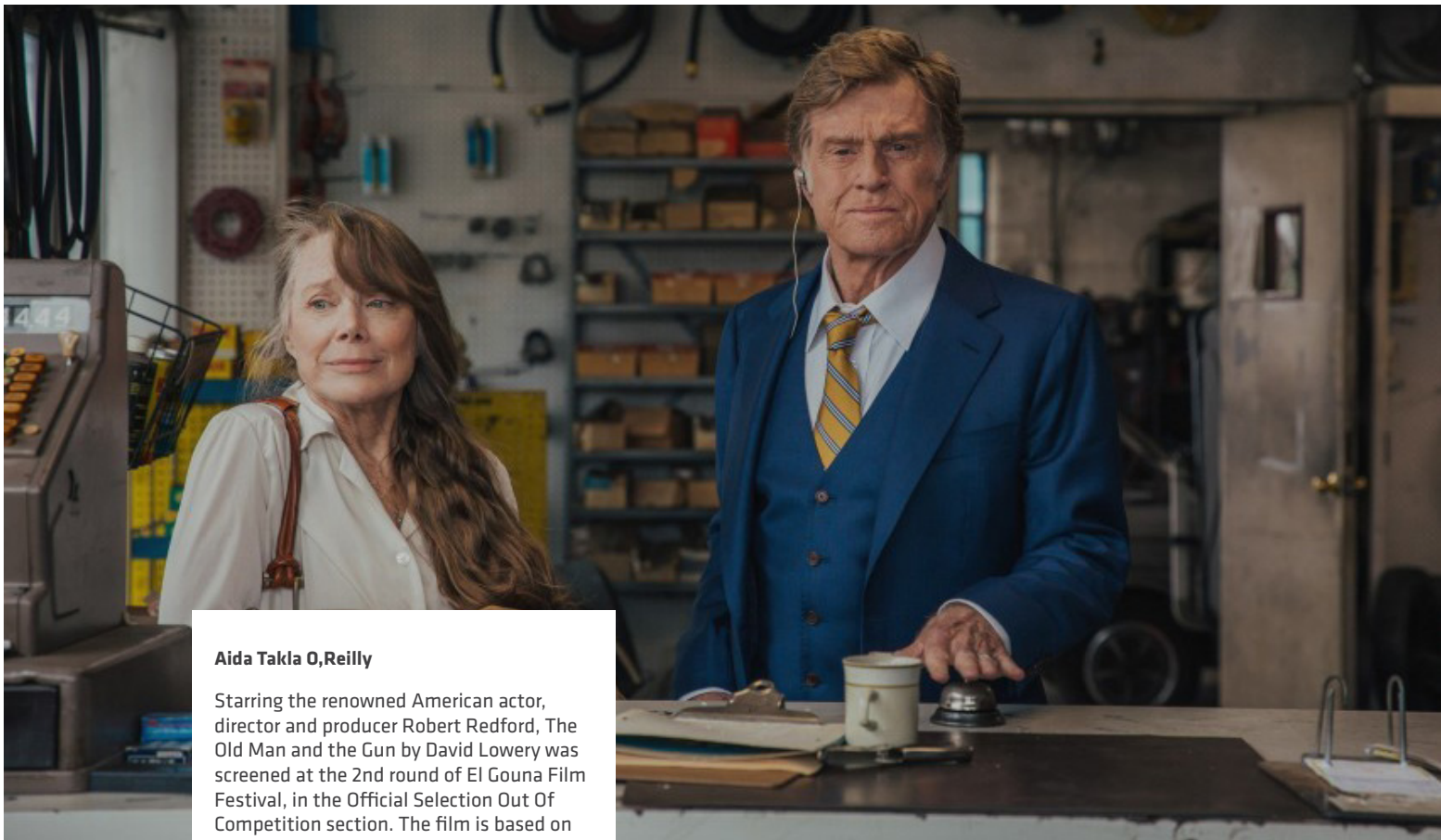
US \$5,000 from Tayarah went to Fataria film project by Tunisian director Walid Tayaa.

US \$10,000 worth of post-production services from The Cell Post Production went to I Am a Script Girl by Egyptian director Mina Nabil. The project also won a US \$10,000 award from the U.S. Embassy.

US \$5,000 worth of film packaging services from New Black went to Off Khartoum Sides film project by Sudanese director Marwa Zein.

A US \$5,000 prize from The Cell Post Productions went to Underdown by Lebanese director Sarah Kaskas.





Aida Takla O'Reilly

Starring the renowned American actor, director and producer Robert Redford, *The Old Man and the Gun* by David Lowery was screened at the 2nd round of El Gouna Film Festival, in the Official Selection Out Of Competition section. The film is based on the true life story of Forrest Tucker who became a bank robber at the age of fifteen. Playing the lead character, Oscar-winner Robert Redford 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. The film was nominated for two prestigious awards at London Film Festival and Toronto International Film Festival.

Is it really your last film, or can we say that 'never say never' could apply here?

Let's underline that. Never say never. On the other hand, I've been doing this since I was 21, that's a long time. And maybe time to – not stop – I don't believe in stopping. When you stop something it's the end of a road and I think the road is long. So it's just a question of not stopping; it's stopping maybe just this and moving on to something else, which would be directing and producing.

When was the moment that you decided this is the last movie you will act in? Was it the night before?

I think, probably, when I took this film on, the last film I had done was a film I was very proud of; but it was a very serious, kind of a heavy lift, a dramatic love story with Jane Fonda. And it was a wonderful film to work on but it was sad. And so there's a heaviness to it. And I wanted the next film, perhaps the last film that I would act in, to be something uplifting. I didn't fully realize at the time that it would come at a time in our cultural environment that's very dark, as it is now. It's a sad thing to say but I think you all know that we're living in rather dark times politically. And the polarization that exists with the two parties not agreeing to cross the aisle to work together is sad and depressing, and we are the losers; the public are the losers. So I thought, well, why not do

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something that's very upbeat? Something that's uplifting at a very dark time. So that was the reason.

And then you saw the script and decided **that this would be your final work?**

I don't think I said "this is going to be the last one," I just said "this could be."

Oh, "could be," so there is a hope?

Yeah, you want to be careful of being too final because sometimes you have to change your mind. I think this feels like the right film to maybe go out on as an actor, since I've been doing this since I was 21 years old. So now as I go into my 80's, that's a long time. And so I thought, well, you can move into directing and producing. But if you're going to pull back on acting, this is a really good project to do it with because it's very uplifting.

Could you compare your career to your character's career? And what is your relationship to guns?

I think that if you want to find a parallel, it was that whether you're robbing banks or making film; you're either struggling,



you go in and out of depression, or you're continuously happy. And I've always been making films; it's made me very happy to be able to have the chance to make films. And particularly if it's a story you want to tell. So for me, I've been blessed that way, and that makes me happy.

And the gun?

I don't know why, it's supposed to be *Old Man and A Gun*, I don't know where that came from. But anyway, "The Old Man and the Gun" is about a guy and a gun. So it separates, it's not an old man and his gun, it's an old man and a gun, which tells you right off the bat that there's some kind of separation built in to this. And then as you see the film, you realize what that means; that the gun is there but it's never used and it's never loaded. And it's used for effect but it's never used to harm or hurt anyone, because the guy that had the gun was just having fun.

You have spent a lot of time on set since you were 21, what things have changed in set etiquette? What are things you miss, good changes, and what are not?

I think there's nothing better than just having the movie. When I was a kid we had a neighborhood theater, we didn't have a television. So you'd walk to the neighborhood theater and you'd see a movie. And so what you had was... you didn't have a lot of commercials, you didn't have any of that stuff, the movie would just start and you'd watch it. There was something very powerful about being in a dark space with other members of your community, all gathered together to watch this thing. And now there's so much else going on, they do trailer advertisements, they do commercials and so forth, that it's become burdened with other things. So I miss the simplicity of just going to a movie theater and just seeing a movie.

Yes, that is surely the case as a consumer, but for you as a filmmaker, I am sure it was very different when you started to work on sets at the age of 21?

I don't know about that, I only know that I think there have been some changes that are very positive, like the role that

women play. I think it's really good for the industry that women have a greater role to play in filmmaking. Because when I first started, that didn't exist. Women had a more subdued role. And now that that's increased, whether it's the #metoo movement or something else, obviously you see more women writing and directing films. I think that's very healthy, because what comes with it is a point of view that over earlier times got ignored, because of male domination. So I think it's very healthy.

Looking back on your career, do you have any regrets?

Probably. I think you have to be careful of that. If you put too much emphasis on regrets it's a heavy load to carry. I'm sure we all have regrets if we look back. If we have the chance to look back on our lives and go "oh, I made that mistake, I made this mistake," we'll also find that we did this other thing, which was ok. So I'm sure that having regrets is part of the equation of looking back on your life, but I don't believe that regrets should play too big a role, otherwise they could stop you from moving forward. We've all made mistakes, we all make mistakes and some of them have been really hard mistakes, some of them lighter, but we've all made them. So that's just part of living. So I think having regrets can only apply if someone has been really hurt by something you've done and I don't think that's happened with me.

What about your spare time, what do you do to relax, what do you enjoy doing?

Well there's so many things. First of all, I live in the West, I live in the mountains. I have activities that I can get involved with that I love; riding horses, hiking, climbing, doing other things in that environment. The other environment that I'm a part of is in Santa Fe, New Mexico; you're in an area that's just wide open skies, wide open land, with no pollution because there's no industry. So that's a joy because you're in a place where, as far as you could look to the left, to the right, you just see sky and land. That's pretty great. I also love the idea of mountains, I just like mountains, I like being in them, I like the comfort of mountains.

So I have Sundance and I have Santa Fe and both exist in those places. So I'm very happy in both.

Is there anything that you enjoy doing now, that you have just come to enjoy recently?

Hmmm. Well, there are certain things you have to retreat from because you're getting too old to do them. No, I think as long as I can ride a horse, as long as I can hike, I'll be happy. That time hasn't come yet.

And do you have a routine to stay in touch with the core essence of yourself?

Yes, by always staying open, by never shutting down, by always keeping yourself wide open for experience. And I think that what I like is the idea of... you want to create adventure, that adventure can lead to wonderful things. It can have a scary side because you can get into territory you weren't prepared for, which is maybe very dark or sometimes even dangerous. But it's still better to go there, to try new things because as long as you can live your life and stay open enough to have new things come into it, it all keeps you alive

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it's made me very happy to be able to have the chance to make films.



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