



Resul Pookutty: Sound's Master

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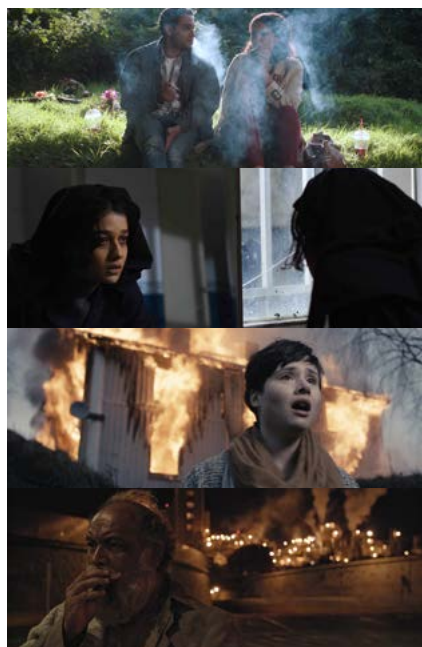
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✳ **Don't Miss**

Today... Four Arab Filmmakers in the Shorts Program



Four Arab filmmakers' films will be screened in today's shorts program; 'In Vitro' by Palestinian director Larissa Sansour, co-directed by Søren Lind; 'Give Up the Ghost' by Jordanian director Zain Duraie; 'Freekeh' by Jordanian director Bassel Ghandour; and 'Color Blind' by Egyptian director Menna Ekram. The screening program also includes 'Night Crawlers' by Arturo Baltazar (Mexico), 'Exam' by Sonia K. Hadad (Netherlands), and 'Bottleneck' by Måns Berthas (Sweden). The shorts program screenings will run at 6:15 p.m. at Sea Cinema 3.

✳ **Meet the filmmaker today**

12:00
THE KNIGHT AND THE PRINCESS
Guest(s) attending:
Bashir Eldik (Director)
Abdelrahman Abouzahra, (actor)
Medhat Saleh (singer)
Haitham Al-Khamissi (composer)
Alabbas Bin Alabbas (Producer)

13:00
THE MAN WHO DIDN'T WANT TO LEAVE HOME
Guest(s) attending:
Savino Genovese, Viren Beltramo

13:00
MONSTER GOD
Guest(s) attending:
Lucila De Arizmendi (Producer)

13:00
THE NUTCATCHER
Guest(s) attending:
Domenico Modafferi (Director)

13:00
SELFIE ZEIN
Guest(s) attending:
Amira Diab (Director),
Hany Abu-Assad (Producer)

13:00
THIS IS MY NIGHT
Guest(s) attending:
Yusuf Noaman (Director)

13:00
SHE RUNS
Guest(s) attending:
Qui Yang (Director)

13:30
16 DECEMBER
Guest(s) attending:
Mireia Graell (Producer)

13:30
FLESH
Guest(s) attending:
Camila Kater

13:30
OME
Guest(s) attending:
Wassim Geagea (Director)

13:30
VIOLENT EQUATION
Guest(s) attending:
Antonis Doussias (Director)

13:30
THINK POSITIVE!
Guest(s) attending:
Maxim Dianov (Producer)

15:00
143 SAHARA STREET
Guest(s) attending:
Samir Elhakim (Actor)

15:15
OUR LADY OF THE NILE
Guest(s) attending:
Atiq Rahimi (Director)

17:45
37 SECONDS
Guest(s) attending:
Mitsuyo Miyazaki (Director),
Stephen Blahut (Cinematographer)

18:15
FREEKEH
Guest(s) attending:
Rula Al Nasser (Producer)

18:15
NIGHTCRAWLERS
Guest(s) attending:
Arturo Baltazar (Director),
Chantal Rodriguez (Producer)

18:15
GIVE UP THE GHOST
Guest(s) attending:
Zain Duraie (Director)

18:15
EXAM
Guest(s) attending:
Wouter Janson (Producer)

18:15
BOTTLENECK
Guest(s) attending:
Måns Berthas (Director)

18:15
COLOR BLIND
Guest(s) attending:
Menna Ekram (Director)

18:15
IN VITRO
Guest(s) attending:
Soren Lind (Director)

19:00
NOURA'S DREAM
Guest(s) attending:
Hinde Boujemaa (Director)

19:00
THE WEEPING WOMAN
Guest(s) attending:
Melissa Rosales, Maria Mercedes Coroy (Producer, Actress)

✳ **Schedule**

THE KNIGHT AND THE PRINCESS Sea Cinema 1 12:00 PM	PAIN AND GLORY Audimax (TU Berlin) 3:00 PM	UNTOUCHABLE Grand Cinemas Hurghada 3:45 PM	SHORT FILM PROGRAM 3 Sea Cinema 3 6:15 PM	THE WEEPING WOMAN Audimax (TU Berlin) 9:15 PM	Short film program 2 MONSTER GOD SELFIE ZEIN THE MAN WHO DIDNT WANT TO LEAVE HOME THE NUTCATCHER SHE RUNS THIS IS MY NIGHT
IBRAHIM, A FATE TO DEFINE Sea Cinema 2 12:30 PM	143 SAHARA STREET Sea Cinema 2 3:00 PM	37 SECONDS Sea Cinema 2 5:45 PM	LARA Grand Cinemas Hurghada 6:30 PM	THEY SAY NOTHING STAYS THE SAME Sea Cinema 1 9:15 PM	
SHORT FILM PROGRAM 2 Sea Cinema 3 1:00 PM	OUR LADY OF THE NILE Sea Cinema 1 3:15 PM	PARASITE Audimax (TU Berlin) 6:00 PM	NOURA'S DREAM Marina Theater 7:00 PM	HAPPY BIRTHDAY Sea Cinema 3 9:30 PM	Short film program 3 IN VITRO NIGHTCRAWLERS GIVE UP THE GHOST EXAM FREEKEH COLOR BLIND BOTTLENECK
SHORT FILM PROGRAM 1 Grand Cinemas Hurghada 1:30 PM	AFRICAN CINEMA: FILMING AGAINST ALL ODDS Sea Cinema 3 /4:15 PM	SATURDAY FICTION Sea Cinema 1 6:15 PM	MIDNIGHT TRAVELER Sea Cinema 2 9:00 PM	CORPUS CHRISTI Grand Cinemas Hurghada 9:30 PM	

Red Carpet



Tonight on the Red Carpet Noura's Dream

One year after she won the CineGouna Springboard award for her film project 'Noura's Dream', Tunisian director Hinde Boujemaa returns to El Gouna Film Festival's red carpet, this time with the complete film. In this edition of GFF, 'Noura's Dream' is competing at the Feature Narrative Competition, after having its world premiere at the Discovery section of the Toronto International Film Festival (TIFF), and before its screening at San Sebastián International Film Festival. In addition to Boujemaa, the film crew includes Imed Marzouk (producer), Henda Sabry (actress), and Hakim Boumsaoudi (supporting actor).

'The Knight and the Princess': The First Egyptian Feature Animation

The film crew of 'The Knight and the Princess' walked the red carpet of the Marina Theater last night among festive vibes. The film is the first Egyptian feature animation, which having its first premiere here at GFF. It is a Saudi Arabian Egyptian co-production, and took 20 years to create, due to production challenges.

Intishal Al Timimi, Festival Director, introduced the film crew at the stage of the Marina Theater before the film screening. The crew members include the renowned screenwriter and director Bashir El Deek, Abbas Ibn Abbas (producer) and Ibrahim Moussa (producer). Medhat Saleh, Mohamed Henedy, Donia Samir Ghanem, Maged El Kedwany, Abdel Rahman Abou Zahra, Ghassan Matar, Abla Kamel, Saeed Saleh and Amina Rizk lend their voices to the film. Character designs were created by the late renowned artist Mustafa Hussein.



CINEGOUNA
platform

THE ART AND SCIENCE OF FINANCING

"PANEL DISCUSSION"

ELGOUNA
FILM FESTIVAL
3RD EDITION
مهرجان الجونة السينمائي



MODERATED BY
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WENDY ETTINGER
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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.



KARIM EL SHENAWY
DIRECTOR



JO MÜHLBERGER
DEPUTY DIRECTOR EUROPEAN
FILM PROMOTION



RULA AL NASSER
PRODUCER / FOUNDER OF
IMAGINARIUM FILMS



DINA EMAM
PRODUCER / CO. OF LOTUS PICTURES

TUESDAY, SEPTEMBER 24
12:30 PM, TU BERLIN AUDIMAX

Experts' Chat

Master Class: Aesthetics of Sound in Cinema with Resul Pookutty

"A work of art is not a statement to be announced, it is the impression that it leaves," that is how the Academy Award-winning sound designer Resul Pookutty sees the way artists should deal with art, especially cinema, when what you need to say in words would be told by image and sound.

Pookutty spoke yesterday in a master class entitled 'Aesthetics of Sound in Cinema' as part of the CineGouna Bridge activities. The event was moderated by Raman Chawla, GFF's Consultant and NETPAC India former president.

During the master class, Pookutty presented tips and tricks on achieving the best sound design in cinema by showcasing his experience in 'Slumdog Millionaire' (2008). He explained to the audience the process of sound design by presenting a single scene from the award-winning film in different stages, saying that he faced the challenge of how to represent the sound of Mumbai from the point of view of the child. He explained "It was a total experiment, I did not expect to reach the Oscars or be the first Asian sound designer to receive it." However, after the award, Pookutty took his time to analyze the reasons behind the influence of his sound design of that film "Sound in cinema is the subconscious art. It is the element that leaves a strong impression on the audience,

although they don't consciously realize how it happened, and the specific details of how the sound was formed," he added.

Pookutty also talked about his experience with the 3D film 'Black' (2005) directed by Sanjay Leela Bhansali, where he was able to design a sound system that brought the 3D visual experience into sound. "This experience was made for the first time in a 3D film," he explained, adding that such a progress in the sound design will play a role in bringing the audience back into movie theaters. "People are now more inclined towards watching movies through other platforms, rather than film theaters. That is why, it is very important to present them with new experiences inside movie theaters that they cannot find elsewhere," he said. He elaborated that these attempts are essential to improve and help the film industry, which is currently facing many



challenges worldwide. He also said that sound can now go beyond the limits of the image in cinema, "sound also finds its way into world museums, there is no limits for where sound can go," he said.

Panel Discussion: The Role and Impact of Film Festivals

What is the role of the many film festivals around the world, emerging year after year? Do film festivals have an impact on the filmmakers and film audience? These questions and many more were the focus of the panel discussion entitled 'The Role and Impact of Film Festivals' which was held yesterday as part of the CineGouna Bridge.

The event was moderated by film critic Melanie Goodfellow, with the participation of some of the most renowned world film festivals' heads; Sitora Alieva, the director of the Sochi International Film Festival, Cameron Bailey, the Artistic Director and Co-Head of the Toronto International Film Festival, Nashen Moodley, the former director of the Sydney Film Festival, Mark Peranson the head of programming of the Berlinale, and Shayna Weingast, the panel and programs producer for the Tribeca Film Festival.

The panelists focused on the different roles film festivals play in the film industry, which include supporting filmmakers –both



established and aspiring– where a film festival serves as a platform to discover new talents. They also talked about the importance of competitions in film festivals, where an award-winning film does not negate the worthiness of other films, but by putting some films on the spot, it might support the film and its maker to gain

publicity, which is a publicity for filmmaking among the audience. According to the panelists, film festivals are also important in the promotion of different kinds of films to a wider audience, which means that festivals also serve as an eye opener for those who watch.

Leo Barraclough's El Gouna Diary

Although El Gouna Film Festival is only a few years old, it possesses the qualities that mark out the world's best film festivals. Bringing together some of the most notable international films of the year, such as the Cannes winner "Parasite" and Hollywood films like "Ad Astra," with new discoveries from Arab cinema, such as "1982," it provides a window onto the broad landscape of world cinema. But equally important are the hundreds of film



Leo Barraclough

industry guests, who include some of the leading practitioners in their fields.

This allows an exchange of views and ideas that help cinema evolve further. Meanwhile, the CineGouna Platform, the Festival's industry section, offers practical help in developing projects and moving them towards completion. As a first-timer at the Festival, I look forward to seeing this in action. I remain sincerely grateful to GFF organizers for inviting me to join you all.



CineGouna Springboard Kicks Off

Yesterday marked the first pitching session of the CineGouna Springboard selected participants for the GFF 3rd edition. Since its inaugural edition, CineGouna Platform, El Gouna Film Festival's business and industry-oriented event, has helped Arab filmmakers find artistic and financial support.

All selected projects in development and films in post-production will compete for awards that will be decided by a jury of industry experts. The best project in development and film in post-production will receive a CineGouna Platform Certificate and a cash prize of US \$15,000 each. Additional awards and cash prizes are presented through partnerships with local and regional institutions. A total prize value of more than US \$180,000 will be awarded during the CineGouna Platform Awards Ceremony to be held at the Marina Theatre on September 26, 2019.

It is worthy of note that five alumni of CineGouna Platform's past editions went on to be screened at prestigious international film festivals. 'Khartoum Offside' (2019) by Marwa Zein and 'Talking About Trees' (2019) by Suhaib Gasmelbari were presented at the 69th Berlinale, while 'Certified Mail' (2019) by Hisham Saqr and '1982' (2019) by Qualid Mouaness were selected for the 44th Toronto International Film Festival, in addition to 'Noura's Dream' (2019) by Hinde Boujemaa, which will also be presented in the Discovery section of the 44th Toronto International Film Festival, as well as the New Directors section of the 67th San Sebastian International Film Festival.

'Talking About Trees', 'Noura's Dream', and '1982' are also participating in this year's GFF main competitions.



CINEGOUNA *platform*

THE STATE OF FILM DISTRIBUTION

"PANEL DISCUSSION"

ELGOUNA FILM FESTIVAL
3RD EDITION
مهرجان الجونة السينمائي



MODERATED BY
MYRIAM SASSINE
PRODUCER AT ABOUT PRODUCTIONS
/ COO OF SHORTCUT FILMS



JORDANA MEADE
DIRECTOR OF DISTRIBUTION AT ITVS

New direct-to-consumer platforms continue to subvert traditional distribution models and provide multiple options to release a movie. But are you prepared to take advantage of all the new opportunities? Do you have the wherewithal to take control of your distribution strategy? Distribution experts will give us a snapshot of the distribution landscape today, as they explain the various ways you can distribute your movie and monetize your content. With real examples, this panel will help you sort through the many options available today.



MISSY LANEY
DIRECTOR OF DEVELOPMENT
AT ADULT SWIM



REBECCA SOSA
DIGITAL DISTRIBUTION
STRATEGIST

TUESDAY, SEPTEMBER 24
10:30 AM, TU BERLIN, AUDIMAX

PRESENTED BY

FILM
INDEPENDENT





Maryam Touzani, Director of 'Adam'

'Adam' Is Inspired by a Real Encounter

Nahed Nasr

- I am very happy to be screening my film at El Gouna Film Festival. I think that it is a festival that can contribute greatly in creating cultural exchange in the region through cinema. I also believe it is a festival that seeks to bring a real artistic and cinematic vision.
- When I wrote 'Adam', when I made the film, my only desire was to bring to life the story I wanted to tell. I never thought of what would come about later, where the film would be selected, or anything else. It felt wonderful to be selected at the Cannes Film Festival, and to have 'Adam' represent Morocco for the Academy Awards.

“
The characters in my films are women, because as a woman I am moved by the struggles of women

- 'Adam' is inspired by a true encounter with a pregnant unwed mother many years back. She had knocked at my parent's door, looking for shelter, desperate and alone. I experienced the last month of her pregnancy by her side, until the moment she gave birth and gave her child up for adoption, because she felt she had no other choice. That experience deeply moved me, and I carried her within me for years. Until the day when I got pregnant myself. As my pregnancy advanced, I found myself thinking of her constantly. Of what she had gone through, of her pain. And so, I started to write, instinctively.
- The first film is always a challenge, in many aspects. However, for me one of the biggest challenges was keeping up the artistic line throughout the film, and at the same time making the characters evolve behind closed doors. 'Adam' is an almost 'huis-clos'. There are very few outdoor scenes, and the outside world is mainly perceived and experienced through the window of Abla's bakery in the old city of Casablanca. Adam is also a film with very few characters, mainly two women and a little girl. It is an intimate film, where details are extremely important. For me, it was crucial to accompany the evolution of my characters within this space through light and color. I wanted to film them in

“
When I wrote Adam, when I made the film, my only desire was to bring to life the story I wanted to tell

a manner to bring out their truth. To be a witness, through my camera, but constantly trying to keep the right distance.

- There is not a single thing I feel I could not do as an artist because I am married to Nabil Ayouch. Nabil is a source of inspiration for me, both as a filmmaker and as a human being. His talent and sensitivity move me on a daily basis, and I feel lucky and blessed to share my life, my love, and my passion with him. He has always supported me, believed in me, and encouraged me. Nabil has been by my side since the very first premises of 'Adam', as my producer, but also as the person who truly knows me and understands what I want to say. I have learnt many things from him in his last three films, by observing him, collaborating with him in the writing and on the set. He is a filmmaker that I truly admire. We are sensitive to the same things; we are very complimentary in our work; we nourish each other in many different ways.
- I have always loved literature and poetry, and I still do. I certainly love words, as I love telling stories. I think the relationship between the written word and the image is complex and beautiful, and digging within me and giving voice to a different medium of expression felt natural and responded to a true desire, since I truly felt the need to do so. It represented yet another richness, another manner of expressing an emotion, which felt somewhat complimentary.
- My films tackle issues that touch me, that move me, that inspire me. The characters in my films are women, because as a woman I am moved by the struggles of women in my society. There are obviously things I want to defend, as a woman, things I want to stand up for, because I believe it is necessary.
- I think there are many challenges facing a woman film director, and not only in Morocco. In Arab countries, the social pressure is definitely greater, and not necessarily fitting in the mold is a challenge. However, I think that if you believe in what you have to say, and if you give yourself the means to do so, nothing and no one can stop you.
- I believe there are two major challenges faced by Moroccan filmmakers. The first is the lack of movie theaters in the country. There are limited opportunities for Moroccan films to reach the audience. This is not only a real frustration for filmmakers but it also makes it difficult to have a healthy cinematographic industry per say. The second challenge is that of self-censorship, which can be a major drawback in my point of view.
- I am eager for the film to screen in Morocco and meet its audience. My deepest desire is that it may bring about a constructive social debate. that it may be a trigger for change.