



THE FILM  
**VERDICT**  
CANNES REVIEW DAILY

16 MAY 2023

day  
**1**

## Meet Julien Rejl

New Head of the Quinzaine des Cinéastes



The new General Delegate of the Quinzaine talks to TFV about conflicts of interest, streaming and Quentin Tarantino.

**The Film Verdict:** The Quinzaine has a new name, but the selection appears to be very much in line with the section's history. Is it a case of "the more things change, the more they stay the same"?

**Julien Rejl:** The name change, from Quinzaine des Réalisateurs to the more neutral and inclusive Quinzaine des Cinéastes, was something the SRF [the French

was appointed, and I support it [Directors Guild, which founded the section] decided on before I wholeheartedly. Regarding the selection, it's too early to make an assessment of its impact, but I do of course hope the films connect with the audience, and they certainly do reflect a tradition of showcasing established names alongside exciting discoveries.

[\(Continues page 2\)](#)



## A BRIGHTER TOMORROW

**VERDICT:** Nanni Moretti returns to his forte, sardonic Italian socio-political commentary, in an overly meandering collage of films within the film, salutes to actors and directors, and an acidic spit at left-wing politics gone wrong.

Deborah Young, May 5, 2023

Many filmgoers who grew up venerating Nanni Moretti — his smart left-wing politics and his acute zeitgeist analysis in some amazingly on-the-mark films, from *Dear Diary* to *The Caiman* — will rejoice to learn that *A Brighter Tomorrow* (*Il sol dell'avvenire*) once again features the Italian anti-icon inveighing against a wrong-headed world. But times have changed and it's not very clear if the director-actor-writer-producer has anything vitally important to add to his filmography in this narratively complex, generally downbeat work. [Full Review](#)



**MEET JULIEN REJL** *(Continued)*

Quentin Tarantino

**TFV:** The Quinzaine is its own thing, but also very much part of Cannes' structure and history. This is also exemplified by your two special guests, Souleymane Cissé and Quentin Tarantino.

**JR:** I'm not in a position to comment on Cissé, because I was not involved in the invitation. The Quinzaine does host the Carrosse d'Or ceremony, but the event itself is 100% the brainchild of the SRF. As for Tarantino, I both agree and disagree with your premise: yes, he's a major part of recent Cannes history, and I admire his films very much, but that's not why I invited him. The starting point was his book, *Cinema Speculation*: he has a specific perspective on film history, and I wanted to highlight that in a context where his opinions can be at odds with the more conventional idea of cinephilia.

**TFV:** You mentioned in your editorial on the Quinzaine's website that this year's feature film selection adheres to France's so-called "media chronology", meaning the films will receive a proper theatrical release after the festival. You also have a

partnership with MUBI, which has a permanent series of films from past editions. Is this the ideal balance between cinema and streaming?

**JR:** As you know, France has a very special bond with the theatrical experience, and that's something Cannes in general is very committed to. That's also why I decided to expand our reruns program in June, bringing the films to 30 cinemas across France and making sure viewers who couldn't make it to Cannes in May can enjoy them. It's especially important for us to have that kind of connection with the audience, because the Quinzaine is the only section of the festival that sells tickets to regular moviegoers. The invitation to Tarantino is also part of that philosophy. As for MUBI, that partnership predates my arrival, but yes, I do think it's a good use of the platform to make part of the Quinzaine's history available online after the films have already had their first lifecycle in cinemas.



**TFV:** There's been a few articles in the press about a conflict of

interest within the SRF. Is that something you've addressed?



Official Poster

**JR:** Absolutely. It was one of the first things we discussed, for the sake of transparency regarding the role of the General Delegate. Now, I must say the SRF has been hands-off when it comes to the selection. I do keep them in the loop concerning initiatives like the reruns in cinemas, but they have no say in the choice of films. But, as you mentioned, there has been a bit of a conflict of interest, in that their membership consists of filmmakers, who would obviously like to have their work screened in Cannes. With that in mind, there's already been one rule change: from now on, SRF board members are not allowed to submit their films to the Quinzaine while they're sitting on the board. There are other items still on the table, to be dealt with in the years to come.







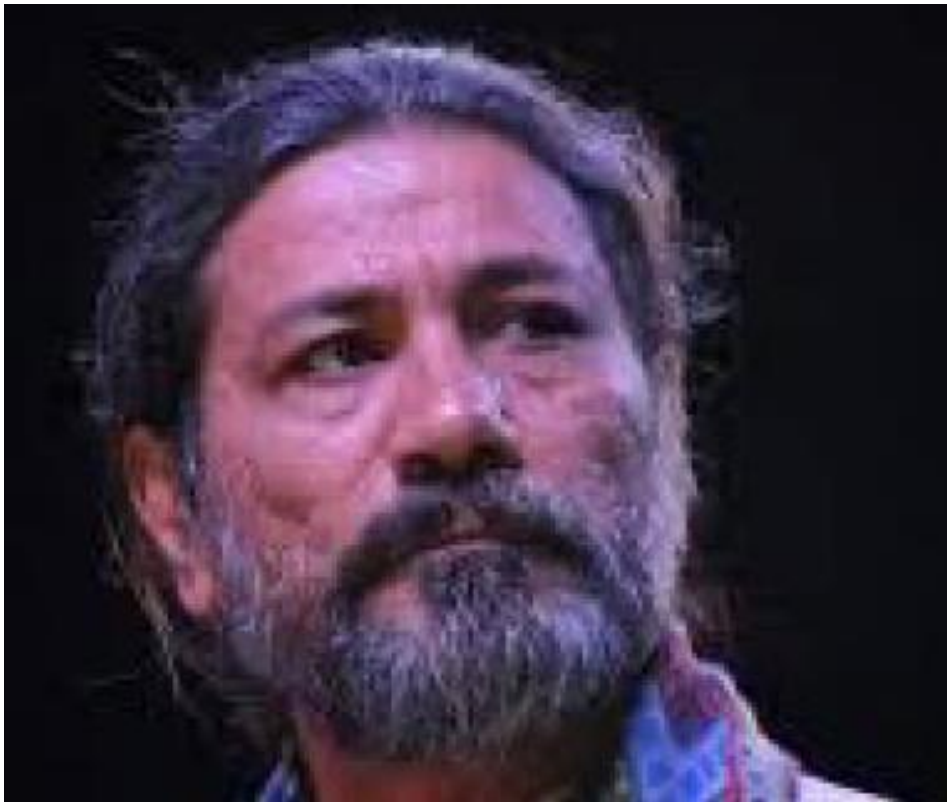
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# The Saudi Film Festival's Visionary



By Deborah Young

“A platform for love, knowledge, and creativity.” In a nutshell, that is how Ahmed Al Mulla, the Director of the Saudi Film Festival in Dammam, characterizes the festival he founded in 2008 and runs with Artistic Director Ahmed Alshayeb. SFF is the first film festival in Saudi Arabia and its focus has always been on Saudi filmmakers. “It encourages, supports, finances, trains and develops filmmaking projects,” notes Al Mulla, who explains that the primary attention is on Saudi films and their makers – that is the priority.



The history of the Saudi Film Festival is very much the story of Ahmed Al Mulla himself, a man with a vision who made it become the vital reality it is today. When asked to share his initial concept of the festival and how he brought it to fruition, he simply replied: “Love is the motive; the means is learning cultural management and policies. I did not look forward to satisfying any party except the filmmakers.”

The 9th edition of the festival just took place May 4 to 11, but it skipped several years in the beginning. “Before undertaking the first edition in 2008, which was accomplished miraculously,” he explains, “we started in 2005 with cinematic screenings open to the public for the first time in Saudi Arabia (at that time, public cinemas were not permitted). We went through difficulties as a result, until the festival returned in its second edition in 2015 with the symbolic slogan, “In the blink of an eye,” as if cinemas were fleeting, impossible dreams -- until public cinemas were opened in 2018. Consequently, the festival adopted the slogan “Dreams Come True” in its fifth session in 2019. And here we are, with the recently established Cinema Association, the first non-profit and non-governmental association to organize the festival.”

## A Saudi Focus

Although the focus is on Saudi productions, “selected international films are presented according to the theme of the festival in each of its editions, such as documentary cinema in the first edition desert cinema in the seventh, poetic cinema





in the eighth, and comedy cinema in the current ninth session, in which international films are selected, noting that films from Gulf countries are accepted directly.”

When asked whether he thinks SFF has played a significant role in modernizing the film and cultural scene in Saudi Arabia, Al Mulla was very affirmative. “By tracking the artistic level of local films and their rapidly escalating development from one edition to the next, as well as considering that the festival was the only gathering point for filmmaking enthusiasts and practitioners, where it still stands as the most important meeting and networking event for filmmakers, I think the festival’s role is clear. On the other hand, I think it has had an evident effect in keeping pace with new changes.”

Clearly the strategy has paid off. Attendance has risen from 1,500 viewers in 2008 to more than 16,000 in 2022. We asked Ahmed Al Mulla how the festival has worked to develop its audiences, and what exactly the audience is looking for in the festival.

“Of course, the festival is working on developing its tools from one session to another. This undertaking is augmented by the

impact of the continuous partnership with the King Abdulaziz Center for World Culture, Ithra, since the second edition, as well as the support from the Film Authority since its establishment two years ago.”

He notes that “the young Saudi audience’s craving for cinema is on the rise, whether to watch or to participate. On the other hand, beginning with the sixth edition in 2020, which coincided with global Covid 19-quarantine measures, the festival has launched its online channel, broadcasting 24/7 throughout the festival and

increasing viewers to more than 25 million. This channel continues with each edition, and its reach to followers is growing significantly. The audience is looking for materials that meet their interests and needs.”

### This Year’s Festival

Though highly focused, the Saudi Film Festival is sprawling. Al Mulla is obviously proud of the festival’s dedicated section on film books, which this year highlights film comedy. The festival has published over 40 film books so far.



"The festival invests carefully in projects for cinematic knowledge, as the Arab world lacks a permanent body that feeds this vital sector. Therefore, we launched the Books Project from the first edition, with a specialized team working throughout the year.

In this ninth edition, 17 books will be published and distributed (17,000 copies of translations from Italian, French, Spanish, and English, and books by Arabic authors from Saudi Arabia and other Arab countries). During the festival, these books are distributed to the participants and those interested, with book signing scheduled for each release.

As for the section dedicated to unproduced screenplays, he reports that the festival received over 400 unproduced scripts for the competition. A selection committee narrowed them down to a long list, and a jury selected the winners – three in the feature film and three in the short film category. The winners are put in a script development lab followed by a month of online interactive sessions.

Before leaving Ahmed Al Mulla, we asked him what kind of relationship SFF has to other MENA region festivals like Cairo, Carthage, El Gouna and the newcomer Red Sea?

"The Saudi Film Festival extended its relations with many Arab and international film festivals and institutions, especially since it was the only institution in the beginning stage that possessed information and resources about Saudi cinema. We try as much as possible to benefit from all relevant festivals. Since the launch of the Red Sea International Film Festival, we have been in contact and cooperation. You will see them as one of our sponsors. They also organize one of their significant programs concurrently with our festival days, so that their participants meet with the participants of the Saudi Film Festival. We walk side by side with mutual respect, appreciation, and cooperation."

Thank you, Mr. Al Mulla, and congratulations on the 9th edition!

Watch the Saudi Film Festival Trailer



## THE FILM **VERDICT** Meet the Critics in Cannes



**Deborah Young**  
Editor & Chief Critic



**Stephen Dalton**  
Senior Critic



**Jay Weissberg**  
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## An Authentic Saudi Film Festival

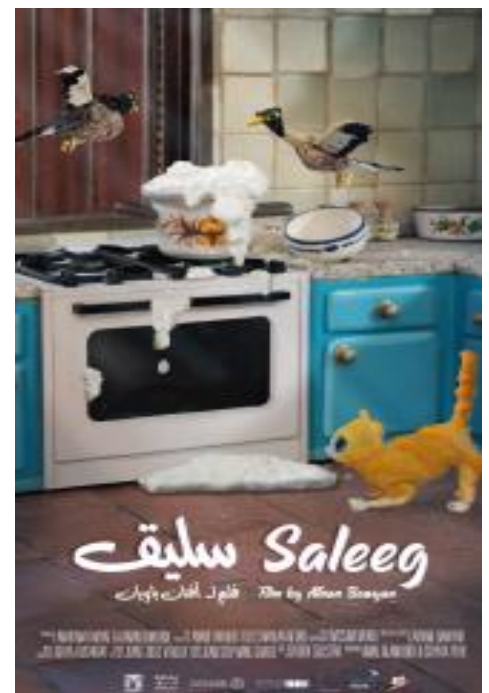
By E. Nina Rothe

As one drives to opening night of the Saudi Film Festival in a festival-branded, air-conditioned car, the iconic Ithra building rises up out of the encroaching desert of the Eastern Province like a mirage. The King Abdulaziz Center for World Culture is a magnificent feat of architecture; it is also known simply as Ithra, which means “enrichment” in Arabic. Designed by the Norwegian firm Snohetta, the building was opened to the public in 2018 and hosts a children’s museum, an energy exhibit, and a library housing over 315,000 books. More relevantly to our story, since 2018 Ithra has also been the seat of the yearly Saudi Film Festival. Not knowing what to expect, and only privy to a description of the festival by its founder Ahmed Al Mulla (he used the word “intimate” to talk about the annual event held in Dammam), I wondered if this was going to be a small, provincial happening. But watching a warm, buzzing red carpet filled with cinema enthusiasts, Saudi filmmakers and international industry insiders, it immediately became clear that the festival has grown a lot.

One must always be careful with Al Mulla, as the Saudi poet and writer is clearly not only open to hyperbole, but possesses a healthy and classically Saudi dose of modesty which is a breath of fresh air in the film business. TFV editor Deborah Young wrote it best when she pointed out that “though highly focused, the Saudi Film Festival is sprawling.” There were five competition sections in this edition -- Feature Films, Short Films, Documentaries, Unpublished Scripts and the Production Market Competition, as well as 18 films competing for the prestigious Gulf Film Award. “Given the nature of the stage that the Saudi cultural and artistic movement is going through, and because the film industry is still in what is called the independent cinema phase of small budgets, it’s clear that competitions and prizes provide much motivation and support,” confessed Al Mulla.

On opening night, a charming animated short titled Saleeg by Afnan Bawyan about a lonely grandmother who causes trouble for herself and her neighborhood while cooking the

rice dish named in the title, was screened. It proved a brilliant choice to have a 9-minute film, since most wanted to get to the afterparty, a fantastic event complete with food and music on the beach of the Braira hotel. The opening film was preceded by a fun ceremony hosted by Saudi actress Fay Fouad along with Saudi actor, writer and producer Baraa Alem. Their easy sparring back and forth made it all feel very familiar, even to someone who had never attended the Saudi festival and doesn’t speak Arabic.



This year's Achievement Awards were handed out during the ceremony to producer Saleh Al-Fawzan and writer Amin Saleh. About the Saudi-born Al-Fawzan, as Al Mulla told TFV, "he was from the tolerant generation of the beginnings (the 1960s). He practiced film production and distribution during the ban on cinema, and he emigrated because of that." About the other honoree on the evening, he said, "Amin Saleh is an iconic and influential writer from Bahrain working in many creative genres; he is a novelist, poet, screenwriter, playwright, and film critic. He wrote the first Bahraini feature film in addition to more than 20 literary books."

The days, and nights, following were filled with movies, talks, masterclasses and industry events, mostly centered around the Market area of the festival within Ithra. But also upstairs in the building's Knowledge Tower, from the 6th to the 16th floor, where a wonderful initiative called the Film Criticism Forum saw two days of panels, talks and practical meetings. Highlights included the workshop "Film Curation as a Career" hosted by leading film programmer Rabih El Khoury and a conversation between Andrew Higson, Greg Dyke who is a



Quareer on the Red Carpet

Professor of Film and Television at the University of York in the UK, and scholar and cineaste Mohammad Ghawanmeh, on the concept of national cinema.

Film highlights included the shorts Somewhere in Time by veteran Emirati filmmaker Nawaf Al Janahi and A Cop Story by Kuwaiti director Dawood Al Shuail, as well as the Saudi feature Within Sand by Mohammed Alatawi and Raven Song by Mohamed Al-Salman. The latter was also the Saudi entry to this year's International Oscar race and at the center of an insightful festival panel on Saudi comedy featuring TFV critic Jay Weissberg along with the film's producer and co-writer Ibraheem Alkhairallah, leading actor Ibrahim Al-Hajjaj

and Egyptian programmer Andrew Mohsen.

What was the biggest takeaway from this year's Saudi Film Festival? The idea that a festival in the MENA Region, especially one that aims at changing mindsets through film, needs to be sustain-able. Growing too far, too fast means that an event will end up going the way of so many festivals in the Region, open for business one day — stops in Cannes and around the globe, featuring hundreds of celebrity red carpets — and gone and forgotten the next. And that only leaves filmmakers in dire straits, as Arab cinema needs to continue to have great plat-forms to allow filmmakers to shine and to reap the benefits of their untiring work.





# Festival director Ahmed Al Mulla talks about the role women played in this year's event

By Deborah Young

Following Haifaa Al Mansour's ground-breaking *Wadjda* in 2012, a number of new women filmmakers have appeared on the scene of Saudi cinema. (The Film Verdict is profiling new directors Ahd Kamel and Fatima Al-Banawi, who are just finishing their first features). We asked Ahmed Al Mulla about the women behind the camera and be-hind the scenes at this year's festival.

"I can happily confirm this," agreed Al Mulla. "When analyzing the statistics, the presence of women in the film industry is very high compared to other artistic and literary sectors in Saudi Arabia. For ex-ample, director and actress Ahd Kamel participated in the jury of the second session. She was a guest this year after finishing filming her upcoming movie, and actress and director Fatima Al-Banawi has always been shining in her ongoing projects."



Director Haifaa Al Mansour

"And there is more. The presence of women since the first edition has been a focus of attention and appreciation in terms of their representation in all pro-grams. . . The festival adopted several volunteers and participants. A cooperation agreement was just signed for the second time with Effat University, an all-girls college in Jeddah, which was once the only academic institution offering a filmmaking curriculum. So many of their students were hosted by the festival to channel their interaction in the cinematic movement from the beginning. Hence, we have seen a statistically significant presence of women this year. They are represented in all programs and events."



## Ahd Kamel Director to Watch

Actress and filmmaker Ahd Hassan Kamel appeared on the festival scene playing Ms. Hussa in the ground-breaking Saudi film *Wadjda*, followed by roles in the 2018 BBC2/Netflix series *Collateral* and a turn co-starring in the 2022 Amazon thriller *All the Old Knives* alongside Chris Pine.

After growing up in Jeddah, Saudi Arabia, Ahd moved to New York in 1998, where she received her degrees in Animation & Communication at Parsons School of Design and Directing at the New York Film Academy, and followed an acting course at the William Esper Studio.

After directing two short films – *The Shoemaker* (Al-Qondorji) and *Sanctity* (*Hurma*, the first Saudi film in competition at the Berlinale) – she is now finishing her first feature film, *My Driver and I*, inspired by her own life. In a film that details Saudi society at the end of the 20th century and a girl's universal adolescent experiences as she comes up against society's expectations, the story focuses on the protagonist's evolving relationship with her long-time Sudanese driver and confidante.

In her director's statement, embellished with an irresistible photo of a teenage Ahd circa 1990 dressed as Cyndi Lauper, she describes her first film as a project "very close to my heart" and fits it into a current need for "more varied and relatable representations from the Arab world."

Ahd was selected as a Young Global Leader in 2019 by the World Economic Forum.

## Fatima Al-Banawi

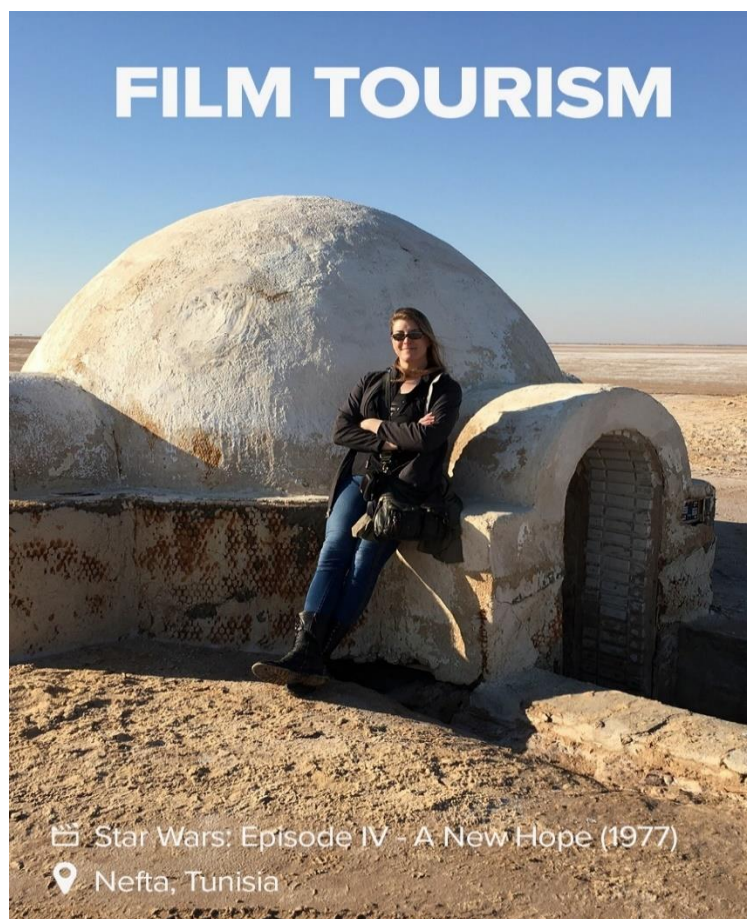
### Director to Watch

Already a luminous presence on the Saudi film scene, Fatima Al-Banawi is a multi-talented actress and writer who is now completing her first feature film as a director. She was selected for Time magazine's Young Generations Leaders List in 2018 for her storytelling about life in Saudi Arabia, a project called *The Other Story* which is now out as a book. Many filmgoers will have taken note of the actress in the lead role of *Barakah Meets Barakah*, which was KSA's official Oscar submission in 2016 and in a wide range of film genres in such works as *AlHamour* (2023), *Route 10* (2022), *Champions* (2021), *Sixty Minutes* (2021), *Paranormal* (2020), and the Covid-inspired mini-series *Al-Shak*, which she cowrote and codirected.

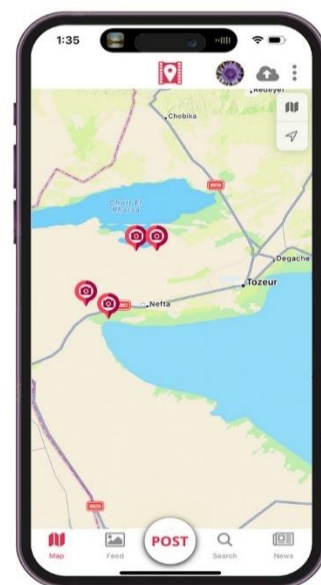
Holding an M.A. from Harvard (her research centered around Arab Identity and Gender Representation) and a B.A. in Counseling Psychology, Al-Banawi is not only highly qualified but also comfortable on the international scene. Her well-reviewed short film *Until We See the Light* was part



of the Red Sea anthology of five emerging women directors, *Becoming*. She has just completed filming her first feature film, *Basma*, based on her original screenplay; it is scheduled for release this year. She founded the Alf Wad Production House and is a member of the board on Saudi Arabia's first professional association for Theater and Performing Arts under the Ministry of Culture.



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accommodations with 300 fully furnished units, office space for short and long-term stays designed to cater to the needs of production companies, and additional accommodation options for talent and crew at Habitas AIUla, Banyan Tree AIUla and Shaden Resort. A new film and TV studio complex will have completed its first phase by the last quarter of this year with 330,000 square feet, two soundstages, a Pyro/SFX building, a 70,000 square-foot backlot and a sound recording studio.

Film AIUla is the agency in charge of AIUla. It offers production

## Locations. Locations. Locations.

By Caren Davidkhanian

One of the goals of Saudi Arabia's ambitious Vision 2023 is to position the Kingdom as a prime location and film hub for the industry worldwide. The two main pillars of this project are AIUla and Neom.

AIUla is a historical area near the Hijaz Mountains in the country's northwest where traces of human life dating back 200,000 years have been discovered. Besides the AIUla landscape, in the desert there are hundreds of breathtaking Nabatean tombs that have recently been rediscovered. These massive rock tombs were built by the same civilization that built Petra, the spectacular archeological site in neighboring Jordan. The futuristic transformation of AIUla has earned it a place on the international locations map.

A number of domestic and foreign feature films, shorts, documentaries, and commercials have already been filmed at AIUla, including the action film *Kandahar*, a Thunder Road Pictures/Capstone production directed by Ric Roman Vaughn, due to be released this month. Another attraction of AIUla, which has appeared in several

music videos, is Maraya, the world's largest mirrored building. With an area the size of Belgium (over 8,687 square miles), AIUla comprises two mountain ranges, the Sharaan nature reserve with 579 square miles of red rock canyon and valleys, an oasis with 80 natural springs, 500 ancient rock inscriptions, the ruins of the ancient Nabatean city of Hegra, a 12th-Century town, and a total of 111 awe-inspiring tombs that have been preserved in the dry and hot desert air.

IUla also boasts a "Film Residence," which offers

companies free location scouting within AIUla, assistance in navigating government regulations, approvals, generous financial incentives, and finding crews and facilities services. Charlene Deleon-Jones is Executive Director of FilmAIUla.

Northwest of AIUla, on the Red Sea, is Neom, a region of 10,231 square miles, with 286 miles of coastline, 41 islands off the coast, snow-capped mountains in the background, and a more temperate climate than the rest of Saudi Arabia. -





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# The King Abdulaziz Center for World Culture



By Caren Davidkhanian

The King Abdulaziz Center for World Culture – aptly named Ithra, for ‘enrichment’ in Arabic – is Saudi Arabia’s leading center for all things creative and cross-cultural. Ithra opened its doors to the public in 2018 as an ambitious Aramco initiative to empower and celebrate creativity through workshops, performances, and events based on the key concept of celebrating culture, community, creativity, art, and learning. The goal is to turn Saudi Arabia into a beacon of culture. As a nod to the source of wealth that ultimately made all this possible, the Center is situated at the historical location of the Kingdom’s Prosperity Well – in Dhahran, located in the Eastern Province.

Ithra’s impressive structure consists of three giant, hi-tech rocks surrounding a 110-meter (361 ft) tower, and a fourth rock suspended between the tower and one of the rocks on the ground. It was designed by a Norwegian architectural firm – Snøhetta – and received the American Concrete Institute’s Excellence in Concrete Construction Award in 2019. The building encompasses 100,000 square meters (1,076,391 sq. ft.), surrounded by a 350,000 square meter (3,767,368 sq. ft.) landscape.

It hosts a museum with five galleries dedicated respectively to contemporary Middle Eastern art, Saudi culture, Islamic art, the natural history of the Arabian Peninsula, and an archive gallery. There is also a children’s museum, the first of its kind in Saudi Arabia; a 900-seat theater, where live local and international productions are staged; an impressively futuristic library with over 315,000 books; and a cinema, where the Saudi Film Festival is held every year, and where Ithra originals and Ithra-funded productions (currently at 22 films) are regularly screened. The cinema also hosts the events of the forward-looking Ithra Film Society, where filmmakers discuss and network their film projects.



## Ithra Academy



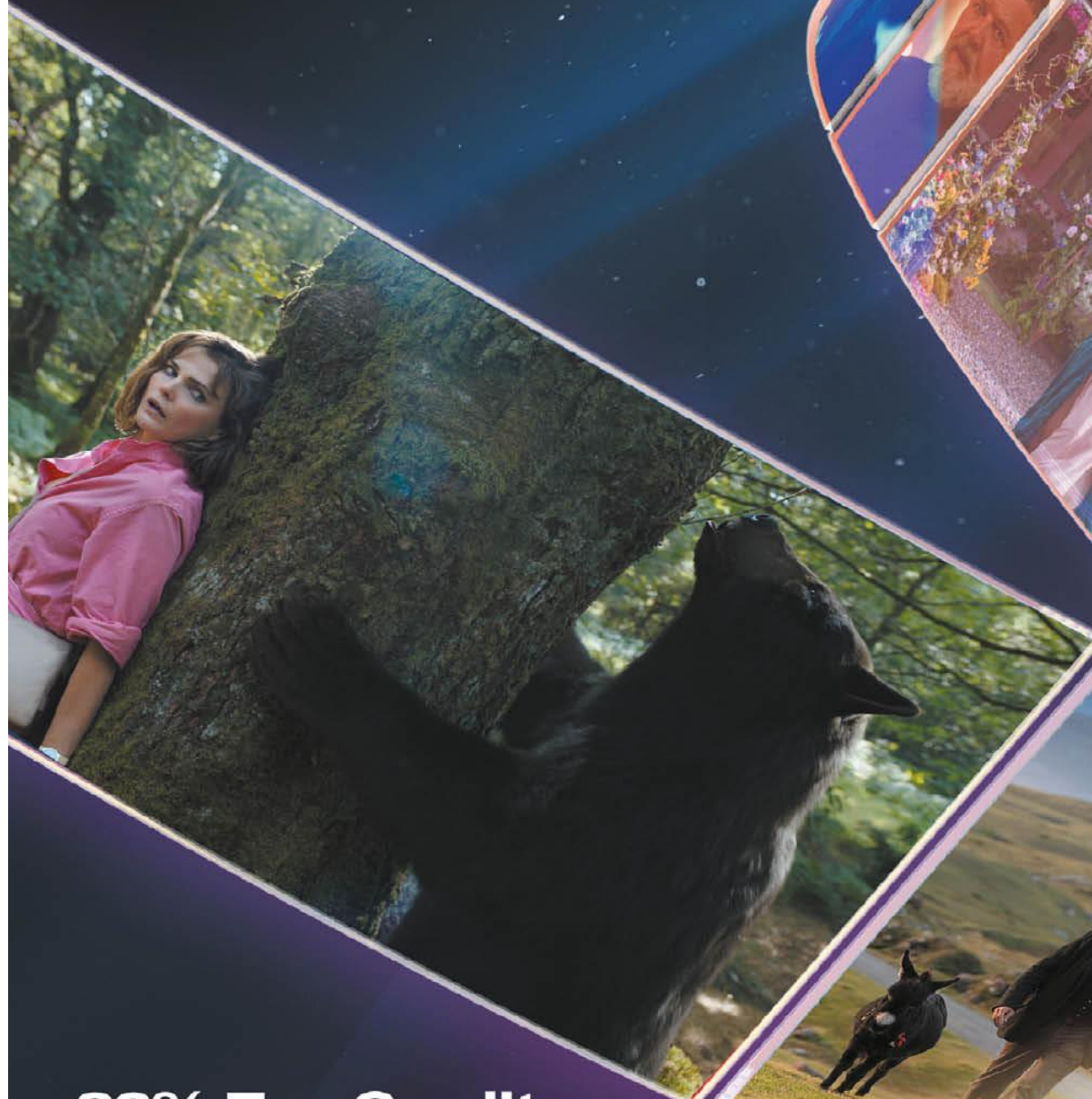
By Caren Davidkhanian

Ithra Academy was created as part of the talent development project of the King Abdulaziz Center for World Culture, with a mission to build capabilities and talents in six fundamental areas of Saudi Arabia’s flourishing creative and cultural industries, worthy of competing on the global market: namely, literacy (from storytelling to content creation), art and design (from calligraphy to designing characters for picture books), science and technology, creative leadership (from launching a business to event management), film and performing arts (from writing to character development and voice-overs), and music.

Ithra Academy courses are offered at three progressively complex levels: Immerse, which offers beginner courses that last from one to five days; Broaden, which involves longer intermediate sessions of three to eight days each; and Emerge, which are 12- to 20-day advanced sessions where the participants profit from the presence of top-notch experts in their relative fields. Almost all courses are held in-person at the Ithra Center in Dhahran, although some of the more advanced courses adopt a hybrid approach that also includes online meetings with experts.

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# Saudi Voices at the Marché

## May 17, 2023



Saudi Cultural Development Fund  
Saudi Film Sector: A Billion Dollar  
Opportunity – Exclusive Announcement  
& Networking Breakfast

00:30 - 01:00 PDT

Plage des Palmes (Croisette, Goeland)

Saudi Cultural Development Fund aims to further enhance the cultural landscape within KSA to promote the development of a self-reliant cultural sector by enabling cultural projects, facilitating investments and improving sector's profitability. Come join us in this exclusive event to learn more of KSA's latest offerings to develop the Film Industry.

Speakers include:



Najla AlNomair

Chief Strategy and Business Development Officer  
Cultural Development Fund



Mohammed Bindayel CEO  
Cultural Development Fund

Saudi Film Commission Conference  
A Saudi Ecosystem, a Conversation with  
Saudi Film Sector Partner

01:30 - 02:30 PDT

Palais Stage (Palais -I) & Online

Executives from the major players in Saudi Film Industry get together to discuss the current film sector landscape, including financing programs, infrastructure, production locations, education and legislation.

Panel Includes:

Rasha Al-Masoud  
Investment Development Director for Culture  
Ministry of Investment

Abduljalil Alnasser  
General Manager of Sector Development &  
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Saudi Film Commission

Najla AlNomair  
Chief Strategy and Business Development Officer  
Cultural Development Fund

Wayne Borg  
Managing Director – Media Industries,  
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Moderated by  
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Senior International Film Correspondent  
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*Jeanne Du Barry*

## Competition Screenings

**17 MARCH**

19.00 MONSTER  
by KORE-EDA HIROKAZU

22.15 HOMECOMING  
by CATHERINE CORSINI

**18 MARCH**

08.30 MONSTER  
by KORE-EDA HIROKAZU

11.30 HOMECOMING  
By CATHERINE CORSINI

14.30 YOUTH (SPRING)  
by WANG BING

22.30 BLACK FLIES  
by JEAN-STÉPHANE SAUVAIRE

**19 MARCH**

11.45 BLACK FLIES  
by JEAN-STÉPHANE SAUVAIRE

14.30 ABOUT DRY GRASSES  
by NURI BILGE CEYLAN

19.00 THE ZONE OF INTEREST  
by JONATHAN GLAZER

22.00 FOUR DAUGHTERS  
by KAOUTHER BEN HANIA

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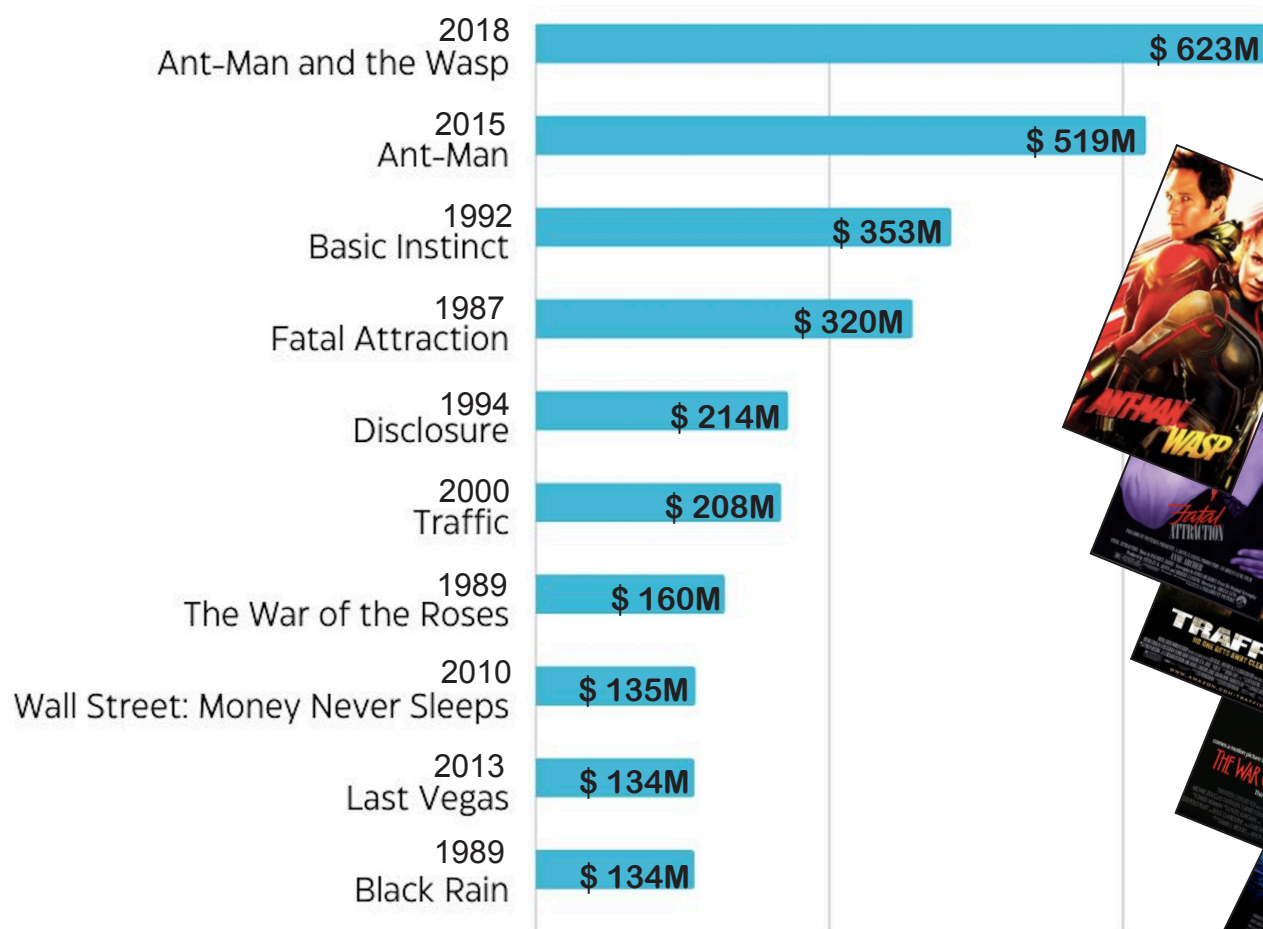
## Michael Douglas will receive the

Honorary Palme d'or of the 76th Festival de Cannes today in recognition of his brilliant career as well as his engagement for cinema. The Festival de Cannes will pay a tribute to him during the Opening Ceremony.

Michael Douglas first came to Cannes with *The China Syndrome*, where Jack Lemmon won a Palme d'or Best Actor award. The film went on to gross \$51.7 million. The film received four nominations at the 52nd Academy Awards; Best Actor (for Lemmon), Best Actress (for Fonda), Best Original Screenplay, and Best Production Design.

Michael Douglas has proven to be a box office powerhouse in both his independent ventures and Hollywood Blockbusters.

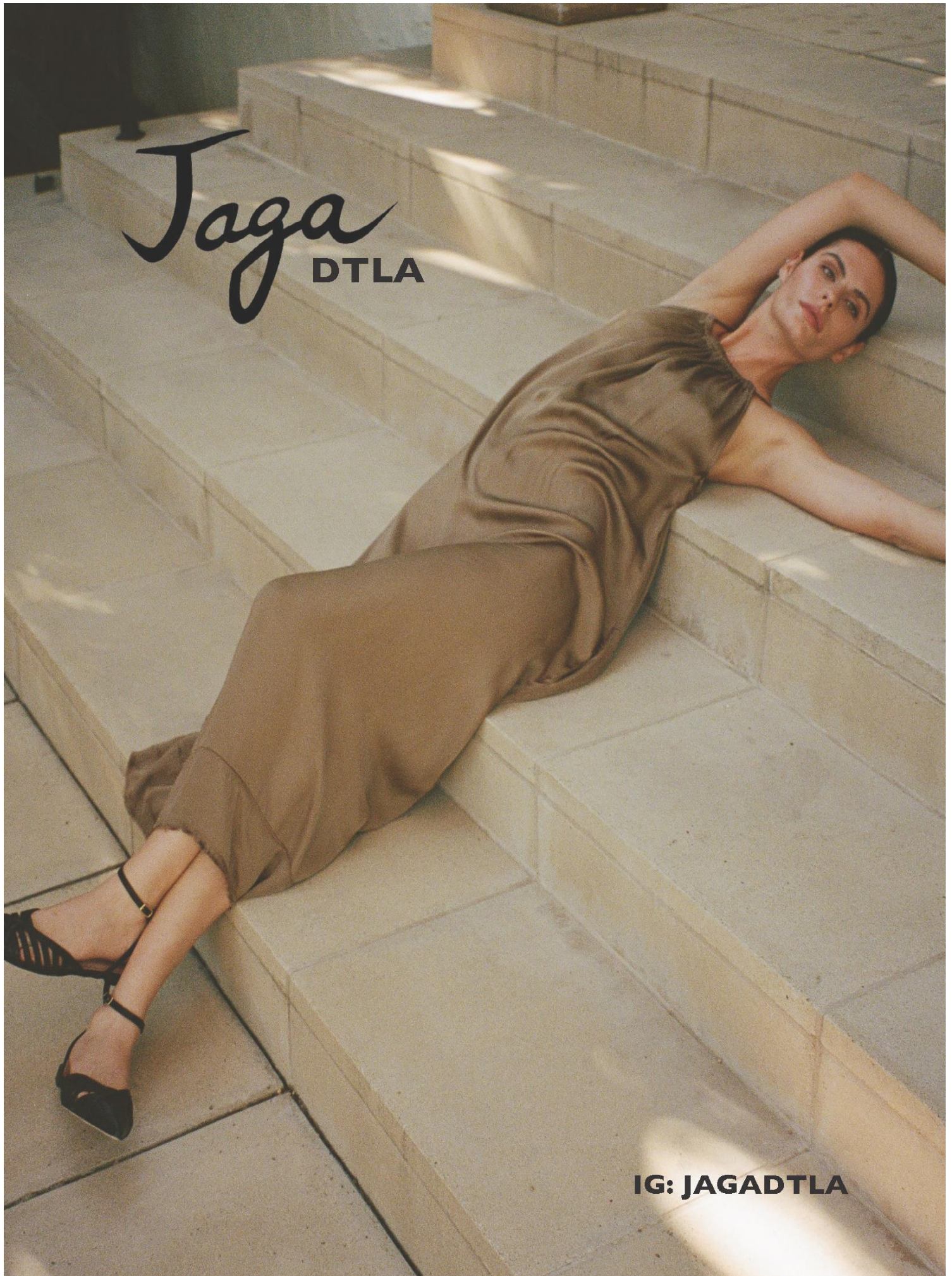
Below is a chart of his 10 topgrossing films provided by our partner, Sceendollars.



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Profiles of Top Stars and  
Filmmakers  
Upcoming Movie Releases  
Trailers, Film Clips and Videos







# Marché **news & reviews**

## Disco Boy



Films Grand Huit

**VERDICT:** Debutant director Giacomo Abbruzzese's Berlin competition contender is a stylish but silly yarn about disco-dancing soldiers and shamanic eco-warriors.

[Full Review](#)

**Wed May 17**  
**13:45 Olympia 6**  
**(Charades)**

## Mamacruz



See-through films

**VERDICT:** Kiti Manver plays a religious grandmother who accidentally discovers online porn, igniting a comedy that empowers older women while poking fun at Spain's dwindling Catholic faithful.

[Full Review](#)

**Wed May 17 16:30 Palais E (Filmax)**

## Cannes Next 17 May – 22 May

Cannes Next is back with the largest and most ambitious program to date, focusing on the hottest intersections of business creativity and innovation! Meet the industry's visionaries, discover new business models, and learn the latest trends and technologies. Embrace the next-gen filmmaking possibilities at the Global Virtual Production Summit and the Film Soho Innovation Hub, explore the potential of regenerative AI and data for film, hear from sustainability masters, discover new financing, and explore where cinema and the metaverse will meet.

For Cannes Next Schedule of Events, [click here](#)

## CINE VERDICT: Mamacruz



See-through films

**VERDICT:** Kiti Manver interpreta a una abuela religiosa que accidentalmente descubre el porno en Internet, dando lugar a una comedia que empodera a las mujeres mayores al tiempo que ironiza sobre la disminución de fieles católicos en España.

[Full Review](#)



Madrid-based Latido Films is partnering with the organizers of the new genre-focused Fantastic Pavilion at the Marché du Film on a new award that will offer international distribution to selected Spanish-language Iberoamerican films.

The prize will also provide theatrical release in Latin America for winning titles.



For the first time, French international sales agent, The Party Film Sales offers a Palme d'Or contender within its line-up,

Samuel Blanc will be negotiating on behalf of Kaouther Ben Hania's *Four Daughters*, which is world premiering In Competition.

Her last films include *Challat of Tunis* played on the Croisette at the 2014 ACID; documentary *Zaineb Hates the Snow*, which screened out of competition in Locarno in 2016; *Beauty and the Dogs* that played Cannes' Un Certain Regard section in 2017 and *The Man Who Sold His Skin* which screened as part of Venice's Orizzonti line-up in 2020 and was nominated for the Best International Film Oscar in 2021.

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MINISTRY OF CULTURE

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# Welcome to **MONGOLIA**

The Mongolian National Film Council is ready to assist the world's best producers and filmmakers in our beautiful country, offering a range of great production benefits and tax incentives. We look forward to welcoming you to Mongolia soon.



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🌐 [info@filmmongolia.gov.mn](mailto:info@filmmongolia.gov.mn)

☎ +976 51 262226