



Dr. Reuter  
Investor Relations

AFRICA

SNAPSHOT - DECEMBER 2011

## The Hollywood of the Arab World: not just Mummies and Magic

Mummies, Pharaohs, Pyramids, locusts, quicksand, and romance. These disparate things may not seem to have any connection when listed, but they are the component parts of the Hollywood blockbuster *The Mummy* (1999), starring Rachel Weisz and Brendan Fraser. The Hollywood thriller used an Egyptian backdrop to showcase incredible CGI effects as the main characters interchangeably fled from and fought the traditionally embalmed, but now resurrected corpse of an Ancient Egyptian Pharaoh. The film grossed \$155,385,488<sup>1</sup> at the box office in its first weekend, and the first sequel raked in even more. This high budget film with mass popular appeal film is one of the more recent examples of the way an Egyptian backdrop has been used to add



mystery and intrigue to a Hollywood film. In typical Hollywood fashion, the heroic characters are the joint forces of an American (Brendan Fraser) and an English woman (Rachel Weisz). But while this film, and Hollywood more generally, uses clichés about Egyptian culture to add a hint of exciting exoticism to their films, the Egyptian film industry has been

working double time to create interesting, modern films that better reflect the culture of modern day Egypt. As Ezzat Abou Auf, President of Cairo Film Festival, has said: "Egypt is the only country in the Middle East which has

cinema industry in all the meanings of the word."<sup>2</sup> Between the humble beginnings of cinema in Europe and the present day, the film industry has gone

<sup>1</sup><http://www.the-numbers.com/movies/series/Mummy.php>

<sup>2</sup>[http://articles.cnn.com/2008-03-21/entertainment/egypt.cinema\\_1\\_youssef-chahine-cairo-film-festival-film-industry?\\_s=PM:SHOWBIZ](http://articles.cnn.com/2008-03-21/entertainment/egypt.cinema_1_youssef-chahine-cairo-film-festival-film-industry?_s=PM:SHOWBIZ)

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through a number of fascinating changes which have reflected the events occurring in the politics and society of Egypt as a nation. „The emergence of Egyptian cinema is inextricable from other cultural developments.<sup>3</sup>“ If you thought the words ‚Egypt‘ and ‚cinema‘ in the same sentence could only mean ancient curses and romance in the style of Disney’s *Aladdin*, think again. The reality is far more exciting.

### THE BEGINNING OF THE FILM INDUSTRY

It has been noted that Egypt was the first Arab country to create a national cinema industry<sup>4</sup>, and the quantity of production still exceeds those of other Arab nations. According to Cinema Historian Ahmed el Hadari<sup>5</sup>, the first film to be projected in Egypt was in November 1896, in Alexandria. Follo-



wing the introduction of special sites for screening films in Egypt, the first building constructed specifically for cinema was built in Cairo in 1906. Such developments continued rapidly so that, by 1908, there were five cinemas in Cairo and Alexandria, and the films were offered with Arabic subtitles. For some, this was the moment of genesis. Following the realisation that there was an appetite for the cinema in the Egyptian public, the ball had begun to roll. However, other historians argue that the real beginning of the industry only occurred with the creation of the first film itself in Egypt in 1907. These early productions are not what a modern day audience would recognise as a film, being much shorter than the average modern day equivalent with a running time of only a few minutes each.

Further disputes between the experts focus on the precise date of the moment of genesis for the Egyptian film industry. Some say that the first film screened marked the very beginning, even if it took a while before films were actually being produced in Egypt. Others argue that, since between 1896 and 1912 all films were imported from abroad, the real beginning of the Egyptian film industry did not come until later. Some acknowledge that this changed with the arrival of De Lagarne, an Italian filmmaker, who started shooting films locally in 1912<sup>6</sup>. His arrival heralded the beginning of a strong link between Italy and Egypt that resulted in the creation of the Italo-Egyptian Cinematographic Company in 1918. Others say that the „Egyptianisation“ of the Egypti-

<sup>3</sup> <http://weekly.ahram.org.eg/1999/462/cinema.htm>

<sup>4</sup> [http://books.google.com/books?id=MSPTF7wPv\\_QC&printsec=frontcover&hl=de#v=onepage&q&f=false](http://books.google.com/books?id=MSPTF7wPv_QC&printsec=frontcover&hl=de#v=onepage&q&f=false)

<sup>5</sup> [http://www.bibalex.org/alexcinema/interviews/Ahmed\\_elhadari.html](http://www.bibalex.org/alexcinema/interviews/Ahmed_elhadari.html)

<sup>6</sup> <http://www.filmbirth.com/egypt.html>

an film industry, which was not brought about until 1923, marked the beginning. This started when Egyptian Mohamed Bayyumi shot and produced the first Egyptian newsreel. Bayyumi was also the first Egyptian to shoot a feature film and to shoot and direct the short feature film *The Clerk*<sup>7</sup> in 1924. According to Mustafa Darwish, 1927 was *the* landmark date in the history of the Egyptian film industry for a variety of reasons. The silent movie *Laila* was produced, the film which would launch the now infamous theatre actress Aziza Amir into a huge film career. At the same time, the world was reeling from the impact of sound, as the silent movies audiences had gradually grown accustomed to became a thing of the past with the arrival of the first 'Talkie'. This took form in the shape of the American musical *The Jazz Singer*. Not to be left behind, just five years later Egyptian cinema was also producing 'talkie' films.

Regardless of the ambiguities of when exactly the film industry in Egypt became the Egyptian film industry, one thing we can be certain of: since 1908, more than 2500<sup>8</sup> short and feature-length films have been produced in Egypt directly for the cinema. According to Bernard Lewis „The Egyptian Film Industry is now the third largest in the world, after the USA and India.<sup>9</sup>“ The development of this industry has encouraged the production of a number of films that are now considered classics for the Egyptian

public, many of which were produced and released during the Golden Age of Egyptian cinema. The question now is whether the modern age can compare. On the basis of some of the more recent releases, there is strong evidence to suggest it can.

### THE GOLDEN AGE

„The Golden Age“<sup>10</sup> is the term used to refer to the period in Egyptian film between the late 1930s and 1960s. Between these years, the backdrop to the growing cinema industry was marked by huge national events. These included the breakdown of colonial rule in Egypt, the Second World War, and the assumption of state power by Garnal Abdul Nasser following the overthrow of monarch King Farouk in 1952.<sup>11</sup> In 1930 the first silent feature length film in-



<sup>7</sup><http://books.google.de/books?hl=de&lr=&id=ujaXQHha5Z8C&oi=fnd&pg=PA8&dq=egyptian+cinema+1912&ots=3ecbDJvt7w&sig=bywUA5kOhjuCp1ZFc-JIGYIOb7g#v=onepage&q=egyptian%20cinema%201912&f=false>

<sup>8</sup>[http://en.wikipedia.org/wiki/Egyptian\\_film\\_industry](http://en.wikipedia.org/wiki/Egyptian_film_industry)

<sup>9</sup>[http://www.amazon.com/Middle-East-Bernard-Lewis/dp/0684832801#reader\\_0684832801](http://www.amazon.com/Middle-East-Bernard-Lewis/dp/0684832801#reader_0684832801)

<sup>10</sup><http://books.google.de/books?hl=de&lr=&id=ujaXQHha5Z8C&oi=fnd&pg=PA8&dq=egyptian+cinema+1912&ots=3ecbDJvt7w&sig=bywUA5kOhjuCp1ZFc-JIGYIOb7g#v=onepage&q&f=false>

<sup>11</sup><http://weekly.ahram.org.eg/2006/821/cu4.htm>

spired purely by an Egyptian theme was released. Entitled *Zeinab*, the screenplay was based on the seminal novel of the same name by Mohamed Hussein Heikal, which itself marked a new cultural development. Published in 1914, the novel was significant for being written in the Egyptian vernacular, and for portraying the ‚real life‘ of Egypt.<sup>12</sup> That the first full-length film was based on a novel marked the precedent of using literary produce to create new media in Egypt, a template still being used today.

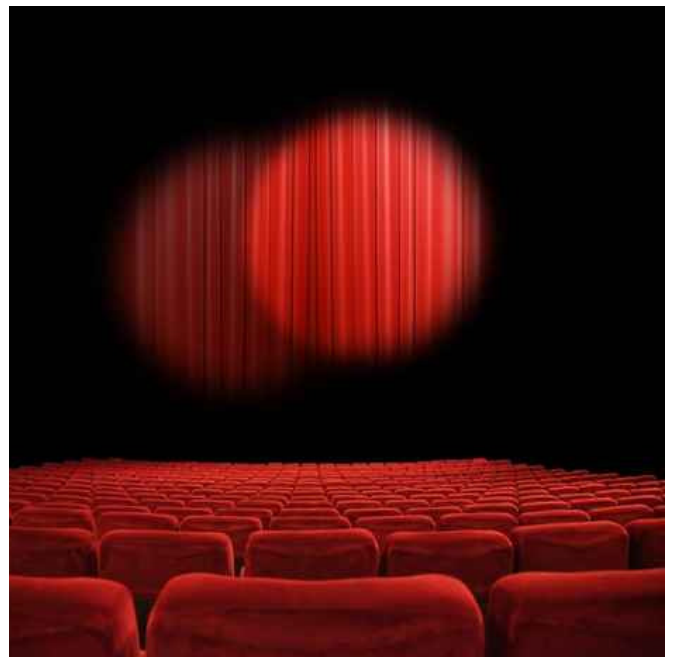
Not one to lag behind, as soon as Egyptian cinema could talk, it began to sing. As Rafik el-Sabban has commented, „Early Egyptian cinema used musicals to reach people’s hearts.“<sup>13</sup> As the 1930s progressed, the genre of comedy became more frequent and more popular. The Shalom series of films, including *Shalom the Athlete*, and *Shalom the Dragonman* was a hugely popular series that was brought into being by Togo Mizrahi (1901-1986). Mizrahi founded The Egyptian Films Company in 1928<sup>14</sup> and, during his long career, brought Shalom to fame by featuring him in the films he directed. The series of films that featured Shalom’s name in the title used his increasingly well known and liked comic persona as a launchpad for various different comic sequences.

The films of the Golden Age share certain characteristics. Most films produced and released during this time conformed to the popular convention of ending happily, with the righteous rewarded and

the bad punished. Actors were typecast into playing the same roles over and again, but this was not yet considered a bad thing. Rather, any digressions from the norm would result in less successful viewing figures. Songs and dances were considered vital for a film’s success. Glittering star Aziza Amir is just one reason the film *Ghazal Al-Banat* or *The Flirtation of Girls* (1949) is considered one of the most enduring and classic of the comedies. The films produced during this period are considered to be the unsurpassable classics of Egyptian cinema.

### THE TRANSITIONAL PERIOD

All good things must come to an end. In 1966, the film industry was nationalised, bringing about the end of the Golden Period. Between the late 1970s and 1980s the number and quality of the films declined and so did the innovative plotlines. Good



<sup>12</sup> [http://english.turkcebilgi.com/Zaynab+\(novel\)](http://english.turkcebilgi.com/Zaynab+(novel)) AND [http://findarticles.com/p/articles/mi\\_m1310/is\\_1995\\_July-August/ai\\_17382429/](http://findarticles.com/p/articles/mi_m1310/is_1995_July-August/ai_17382429/)

<sup>13</sup> <http://books.google.de/books?hl=de&lr=&id=ujaXQHha5Z8C&oi=fnd&pg=PA8&dq=egyptian+cinema+1912&ots=3ecbDJvt7w&sig=bywUA5kOhjuCp1ZFc-JIGYIOb7g#v=onepage&q=egyptian%20cinema%201912&f=false>

<sup>14</sup> <http://www.filmbirth.com/egypt.html>

films were replaced with „basic formula movies that aimed at making a quick buck.“<sup>15</sup>

### CINEMA IN EGYPT TODAY

In 1998 two smash hit films regenerated the increasingly stagnant film industry, with two comedies bringing in mass audiences. People began investing in cinemas; renovations were made and new cinema screens created. The hugely successful *The Yacoubian Building*, (2006), which went on to receive an Oscar nomination, marked the return to health of the industry. Egypt was the pioneer among the Arab states in developing its film industry. It was also the pioneer in bringing a film festival to the East. The Cairo International Film Festival was founded in 1976 by, among others, writer-critic Kamal El Mallakh<sup>16</sup>. Since its creation the festival has played host to a number of the most high profile and esteemed stars in the world.

### LEADING THE WAY

Considered by a number of spectators to be a key player in bringing the Egyptian Film Industry back to the glorious highs of the Golden Age, Good News Group is a leading Media and Entertainment Company with big businesses in the film industry, interactive and digital services, Radio and Television, Music Production, and Publishing. In 2004, Good News Group were rated an AAA company by HSBC London. The highly acclaimed *The Yacoubian Building* (2006) was a Good News Group production, and ra-

ked in good reviews and box office return both home and abroad. GoodNews4Film are committed to such productions and have since released *Baby Doll Night*, which has also had success in attracting Western attention to the Egyptian film industry. Importantly following the release of *The Yacoubian Building*, Good News Group were able to screen the film in their 17 cinemas, and feature reviews of it in their unique magazine, *Good News Cinema*, the only magazine in Egypt to focus on the film industry. This comprehensive reach within one company characterises Good News Group.

In an article featured on the BBC website, esteemed film critic Youssef Rizkallah was quoted as stating: „(GoodNews4Media) are willing to take a risk and win new markets abroad. They can do this because they have a whole range of other business interests that allow them to take time to develop scripts and sort out any censorship problems.<sup>17</sup>“ This is not to say that Good News Group are not as committed to their other branches. They cite their aims in their corporate strategy as „maintaining unrivalled creativity and excellence in everything we do.“<sup>18</sup>

The Egyptian Film Industry has had a rich and varied past. It is up to the best in the field to lead it into the future, and in doing so, determine what kind of future we will see.

<sup>15</sup> <http://www.mafhoum.com/press9/283C34.htm>

<sup>16</sup> <http://www.cairofilmfest.org/Pages/DisplayCMS.aspx?id=4>

<sup>17</sup> [http://news.bbc.co.uk/2/hi/middle\\_east/7481208.stm](http://news.bbc.co.uk/2/hi/middle_east/7481208.stm)

<sup>18</sup> <http://www.goodnewsgroup.com/>

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# Company Fact Sheets



## Good News Media Group PLC, Ratios



- ◇ Symbol: FSE GN3
- ◇ Website: www.goodnewsgroup.com
- ◇ 52 Week High 2,00 EUR

Source: Comdirect, 14 December 2011

## Chart & Company Highlights



Source: Comdirect, FSE, 14 December 2011

- ◇ The Company structure has been adopted from some of the leading media and entertainment companies in the world, such as AOL, Time Warner and Viacom.
- ◇ A key objective is producing and providing superior entertainment content and adopting new content distribution practices to expand the customer base and to deliver a targeted audience experience.
- ◇ The Group has been operating for over 23 years depending on self-financing with zero leverage up to date and since inception.

## Field of Activity & News

One of the largest and most diversified Media and Entertainment Companies in the region with business in the Film Industry this includes Interactive and digital services, Radio, Television, Music production and Publishing.

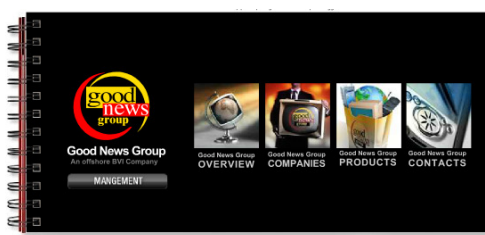
- ◇ Baby Doll Night Wins Best Screenplay at Brussels Fest: After Good News' recent hit The Baby Doll Night was selected as one of the best 10 movies around the world in 2008 at Montréal World Film Festival, the movie has won the Best Screenplay Award at Brussels International Independent Film Festival.

<http://www.goodnewsgroup.com/en/index.asp>

- ◇ GN Film Stars Sweep Egyptian Oscars: Up to eleven of Good News movie stars have been honored in Egyptian Cinema Oscar Festival for their works in 2008.

<http://www.goodnewsgroup.com/en/index.asp>

## Download Presentation



Good News Group

<http://www.goodnewsgroup.com/gng11-11.swf>



Interview with Dr. Ahmed El-Masry, Vice President of Good News Media Group

<http://www.dr-reuter.eu/2011/10/interview-with-dr.-ahmed-el-masry-from-good-news-media-group-at-the-frankfurt-stock-exchange/>

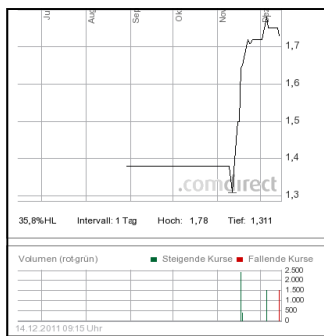
## Artificial Life Source Holding PLC, Ratios



◇ Symbol:	FSE	ALF
◇ Website:		<a href="http://www.alife-source.com">www.alife-source.com</a>
◇ 52 Week High		1,78 EUR
◇ 52 Week Low		1,31 EUR

Source: Deutsche Börse, Comdirect, 14. December

## Chart & Company Highlights



Source: Comdirect, FSE, 14 December 2011

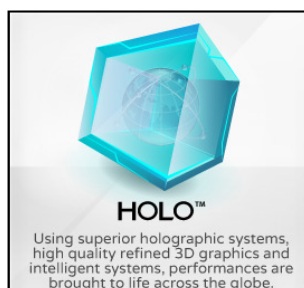
- ◇ Sets a trend of creating new solutions by building alternative “intelligent interface”
- ◇ Targets sustainable high yield growth businesses that allow ALIFE® to own the consumer “real estate”
- ◇ Believes in Corporate Social Responsibility to strongly support environmental and social causes, both internally and externally through its products, services and solutions

## Field of Activity & News

ALIFE® develops and innovates a new range of interface - “an intelligent interface” - with a single minded objective to create an alternative resource, where there is a lacking of human resources, focusing on one industry at a time. They focus on building the next generation retail entertainment platform, using a high standard of holographic systems, high quality refined 3D graphics and intelligent systems that will bring entertainment experience to life.

- ◇ 01 December 2011: Artificial Life Source Holding PLC secures 50 Million Euro in Equity Funding  
<http://alife-source.com/#/news>
- ◇ 19 September 2011: Frankfurt Stock Exchange Welcomes Artificial Life Source Holding PLC to the European Market  
[http://www.comdirect.de/inf/aktien/detail/news\\_detail.html?ID\\_NOTATION=47152765&ID\\_NEWS=205330266&SEARCH\\_VALUE=IM00B42CVB98&NEWS\\_CATEGORY=EFW](http://www.comdirect.de/inf/aktien/detail/news_detail.html?ID_NOTATION=47152765&ID_NEWS=205330266&SEARCH_VALUE=IM00B42CVB98&NEWS_CATEGORY=EFW)

## ALIFE® Offerings

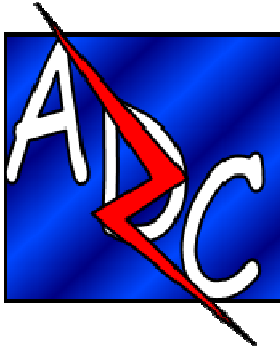


HOLO™ The Teleport Show  
<http://alife-source.com/#/holo>



T3DD1™  
<http://alife-source.com/#/t3dd1>

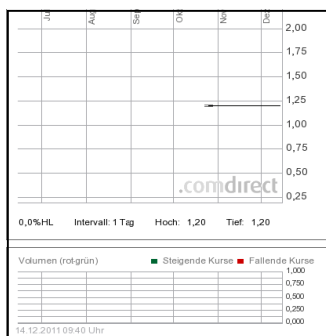
## ADC Cable PLC, Ratios



- ◇ Symbol: 7AP
- ◇ Website: [www.adccableplc.com](http://www.adccableplc.com)
- ◇ 52 Week High: 1,20 EUR

Source: Comdirect, 14. December 2011

## Chart & Company Highlights



Source: Comdirect, 14. December 2011

- ◇ ADC Cable provides electrical cables and specialised electrical commodities
- ◇ Aims to make its products and services available to the Electrical Distribution market in South Africa and to direct-market their cable to 10 countries in sub-Saharan Africa
- ◇ Strives to be the lowest cost, highest quality cable manufacturer in Africa

## Field of Activity

ADC Cable will provide customers in the energy sector, with total quality excellence of product and service fully meeting expectations in every respect with superior value to anything they can obtain elsewhere.

The company is based on the Isle of Man and listed on the Frankfurt Stock Exchange. It is an operating company in South Africa with two divisions - ADC Cable PLC and ADC Cable Pty Ltd SA.

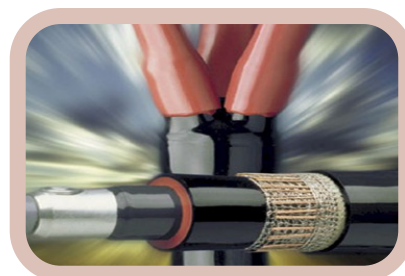


## Download Presentations



### Company Presentation

<http://www.media.dr-reuter.eu/ADC%20Company%20presentation%20Revised.pdf>



# Fairs & Congresses



## IBC Conference

**Amsterdam, The Netherlands**

**6 - 11 September 2012**

IBC is for professionals involved in the creation, management, and delivery of broadcasting media and entertainment. Run „by the Industry, for the Industry“, the aim of the conference is to illuminate the most recent developments in broadcasting, mobile TV, IPTV, digital signage and R&D, making attendance a useful experience for those involved in the field.

### QUICK FACTS

#### WHEN?

6-11 September 2012

#### MORE INFORMATION

<http://www.ibc.org/page.cfm/Link=1/t=m/goSection=1>

#### WHERE?

Amsterdam, The Netherlands

#### CONTACT

[info@ibc.org](mailto:info@ibc.org)

# Africa Investment Summit 2012

London, England

19 - 21 March 2012

Held alongside Private Equity World Africa, this conference seeks to enlighten investors about their choices and options regarding investment in Africa. The key aims behind the conference are listed as including illuminating the African market and the factors stimulating growth.

## QUICK FACTS

### WHEN?

19-21 March 2012

### MORE INFORMATION

<http://www.terrapinn.com/2012/africa-investment-summit/>

### WHERE?

London, England

### CONTACT

[sarah.pegden@terrapinn.com](mailto:sarah.pegden@terrapinn.com)

# FT Digital Media Conference 2012

London, England

7 - 8 March 2012

With digital media becoming increasingly important and co-existing with traditional media, the question now is how to develop the old and master the new. This conference aims to give the world's leading authorities on digital media a forum in which they can pass on their advice and guidance to those companies who wish to make use of the new resources that digital media have opened up.

## QUICK FACTS

### WHEN?

7-8 March 2012

### MORE INFORMATION

<http://www.ftconferences.com/digitalmedia/>

### WHERE?

London, England

### CONTACT

[aliki.varsamides@ft.com](mailto:aliki.varsamides@ft.com)