



Inspiration

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It is a hope for our generation to be recognized on a global level

Egyptian film star Ahmed Malek walked the red carpet of the Festival Plaza Saturday, October 24 for the MENA premiere of his film, *The Furnace*, by Australian director Roderick MacKay.

Actress, and co-founder and COO of El Gouna Film Festival, Bushra, invited Malek to the stage praising his role in the film. In his short speech before the screening, Malek said that he is proud to be part of this

film. “It is a hope for our generation to be recognized on a global level,” he said.

A number of film stars and celebrities walked the red carpet and joined the event, including Jamal Soleiman, Amr Youssef, Kinda Alloush, Ahmed El Sakka, Youssra, Elham Shahin, Laila Elwy, Rogina, Ashraf Zaki and Tara Emad.

The film is Malek's first participation in an

international production, where he plays the role of Hanif, a young Afghan cameleer who is led away from his friendship with the local Aboriginal people by a shifty gold prospector.

The Furnace, part of GFF's Feature Narrative Competition, premiered in the Orizzonti section of the 77th Venice International Film Festival.

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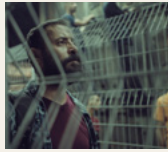
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★ Today

Red Carpet



Palestinian film director Ameen Nayfeh, with the cast and crew of his award-winning film, *200 Meters*, walks the red carpet today at the Festival Plaza as part of the MENA premiere of the film at GFF's Feature Narrative Competition. The film, starring renowned Palestinian actor Ali Soliman, is the director's feature debut. It was among CineGouna SpringBoard's winning projects in development at the inaugural edition of GFF, and it won the BNL People's Choice Award at the 17th Venice Days.

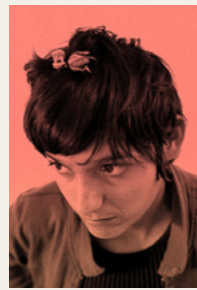
★ Meet the filmmaker

Their Algeria

Doc. Competition

Guest (s) are attending

Director:
Lina Soualem
Sea Cinema 2
4:15 p.m.



Oasis

Narr Competition

Guest (s) are attending

Director:
Ivan Ikic
Sea Cinema 1
3:15 p.m.



The Furnace

Narr Competition

Guest (s) are attending

Actor:
Ahmed Malek
Sea Cinema 1
12:15 p.m.

The Man Who Sold His Skin

Narr Competition

Guest (s) are attending

Director:
Kaouther Ben Hania
Producer:
Nadim Cheikhouha
Actor:
Yahya Mahayni
Composer: Amine Bouhafa
TUB
9:45 p.m.



5 Mind-blowing Shorts... Today!

El Gouna Film Festival Short Film Competition kicks off today with the screening of *I Am Afraid to Forget Your Face* by Egyptian film director Sameh Alaa. It was the first Egyptian film to be selected for the Official Short Film Competition at the Cannes Film Festival in 50 years.

Other films in the shorts program include the world premiere of *Shakwa* by Lebanese director Farah Shaer; *Influencer* by Spanish director Rubén Barbosa; *Mare Nostrum* by Greek director Dimitris Anagnostou; *Peel* from Switzerland by directors Samuel Patthey and Silvain Monney; and from Norway, *Play Schengen* by director Gunhild Enger.

This year, 18 films are participating in GFF's Short Film Competition. The prizes are: El Gouna Golden Star, Certificate and US \$15,000; El Gouna Silver Star, Certificate and US \$7,500; El Gouna Bronze Star, Certificate and US \$4,000; as well as El Gouna Star for Best Arab Short Film Trophy, Certificate and US \$5,000.

The short film screenings will take place at Sea Cinema 1 at 6:00 p.m.



★ Schedule

THE FURNACE Sea Cinema 1 12:15 PM	IRRADIATED Sea Cinema 3 3:30 PM	DELETE HISTORY Grand Cinemas Hurghada 6:00 PM	DAYS OF CANNIBALISM Sea Cinema 2 7:00 PM	WIFE OF A SPY Sea Cinema 1 9:15 PM	Short film program 1 SHAKWA - 14 min INFLUENCER - 18 min MARE NOSTRUM - 16 min I AM AFRAID TO FORGET YOUR FACE - 15 min PEEL - 15 min PLAY SCHENGEN - 15 min
NEVER GONNA SNOW AGAIN Audimax (TU Berlin) 2:45 PM	THEIR ALGERIA Sea Cinema 2 4:15 PM	200 METERS Festival Plaza 6:30 PM	THE MAN WHO SOLD HIS SKIN Audimax (TU Berlin) 8:45 PM	IBRAHIM Tik Tok Arena 9:30 PM	
OASIS Sea Cinema 1 3:15 PM	BAD TALES Audimax (TU Berlin) 5:45 PM	SPRING BLOSSOM Sea Cinema 3 6:30 PM	BEGINNING Sea Cinema 3 8:45 PM	33 WORDS ABOUT DESIGN Sea Cinema 2 9:45 PM	
I NEVER CRY Grand Cinemas Hurghada 3:15 PM	Short film program 1 Sea Cinema 1 6:00 PM	SEPTET: THE STORY OF HONG KONG Tik Tok Arena 6:30 PM	JOSEP Grand Cinemas Hurghada 9:00 PM		



CineGouna Bridge Kicks Off

CineGouna Bridge, a platform of workshops, panel discussions and master classes with key industry professionals and experts on several cinematic topics, kicks off its 4th edition. To manage this year's exceptional circumstances, some of the CineGouna Bridge activities will be held virtually.

The program will include four panel discussions on “Women's Empowerment in Film” and “Digital Media in the Wake of a Global Pandemic”, while two virtual panel discussions will tackle “The Role of Film Festivals in the Time of Covid-19” and “Filmmakers's Journey from Film Lab to VOD Platform, Presented by IEFTA”. This is in addition to the “Netflix's Master Class by Christopher Mack” virtual event.

The CineGouna bridge program also includes two master classes with world-renowned Bollywood

star Ali Fazal, and established DOP Ahmad Al Morsy. Al Morsy's master class will be on “Choosing How to Tell a Story Visually and Having the Flexibility to Adapt to Changing Conditions”.

There will also be two workshops on “Short Film Screenwriting” by the U.S. Embassy and Film Independent, and “Acting: Beyond the Method”, a workshop by leading acting coach Gerald James.

The programs and activities of CineGouna Platform will take place at the TU Berlin, El Gouna Campus from October 25 to 29, 2020.

★ Bullet Points



Zeina Toutounji
Press Office Manager

- What was the most challenging part/moment for me this year preparing for the 4th edition of GFF? Keeping the faith! Preparing for GFF 2020 remotely from my home in Paris was not always smooth this year; with the second wave of the pandemic looming on the horizon, and a curfew imposed on the city.
- What is the key word that describes how we tackled this challenge? “Optimism”
- What do I think now that the 4th edition is upon us? This is great. We have to adapt to the exceptional situation facing the world; to overcome obstacles; and to make GFF happen. The show must go on!
- What would I like to say to GFF audiences and guests? Always wear your masks, respect social distancing, and come to the festival to enjoy watching beautiful movies and meet wonderful filmmakers.

★ Tomorrow

Red Carpet



Renowned French-Moroccan film director and screenwriter Ismaël Ferroukhi will walk the red carpet of the Festival Plaza tomorrow night as part of the MENA premiere of his film *Mica*. The film participates at the GFF Narrative Feature Competition, and follows ten-year-old Said (Mica) who starts as a grocery bag seller in souks, before he moves to a totally different life and a changed destiny. *Mica* participated in the 3rd edition of CineGouna SpringBoard as a film in post-production, and was the winner of GFF's prize at the 7th Final Cut in Venice workshop.

★ Meet the filmmaker

Notturmo

Doc.Competition

Guest (s) are attending

Producer:
Mohamed Al Daradji
Sea Cinema 2
6:45 p.m.



Tragic Jungle

Out of Competition

Guest (s) are attending

Actress:
Indira Rubie Andrewin
Actor:
Gilberto Barraza
Producer: Juan Hernandez
TUB
3:15 p.m.

In Between Dying

Narr. Competition

Guest (s) are attending

Director:
Hilal Baydarov
Sea Cinema 1
3:30 p.m.



Oasis

Narr. Competition

Guest (s) are attending

Director: Ivan Ikic
Arena
9:30 p.m.

200 Meters

Narr. Competition

Guest (s) are attending

Director: Ameen Nayfeh
Producer: May Odeh
Editor: Kamal El Mallakh
6:00 p.m.



Lina Soualem, Director of Their Algeria:

It is Time for My Generation to Break the Silence

Nahed Nasr

How was the world premiere of your debut at Visions du Réel?

I was very proud because this festival is very important for documentary films. Although the screening took place online, because of the Covid-19 crisis, it was an interesting experience. We received good media coverage, there were a lot of online visitors, and the screening was sold out! But still, the virtual experience of a screening cannot be compared to a public screening with people--the whole point of making a film, for me, is to have humans connect.

How do you evaluate having the MENA premiere of Their Algeria at GFF?

El Gouna Film Festival is a great platform to have a MENA premiere. I am very excited and very honored to be able to participate, to meet the public and the Arab and international professionals. My film production was supported by many in the Arab world, and it is very important to me that it becomes widely screened in its region.

Was making your first feature debut an easy journey in terms of production?

I was super lucky to be able to make a first film, because it is a hard path that is not accessible to everyone. It is a very tough journey, but I learnt a lot from it. The heartwarming thing was the incredible amount of support I received, because when you work on a very personal film like this one, you don't know whether or not it is going to resonate emotionally with other people. The hardest part was the challenges

posed by Covid-19, because it delayed the international premiere. I would have never imagined that after four years of working on the film, it would eventually be released in a pandemic. I do, however, believe that things happen for a reason, so I hope I find good surprises in the future. Anyway, what matters was that I was able to finish the film and somehow share it with the public.

Did you face difficulties that are related to the sensitivity of your subject in France?

The French history in Algeria is very complex and not fully recognized in the official memory of France. The situation of Algerian immigrants in France is also not so easy, because of issues of racism, colonization, heritage and lack of transmission. I feel it is the right time to tell the stories that my

generation so desperately needs to be able to talk about, so that our story becomes a part of the official history of the country where we are born, France. We also need to reconnect with the stories of our families and to our Algerian roots, so that we can find our place between the two countries and achieve better balance. It is difficult when you don't really know where to belong. So, even though I faced difficulties, I never lost faith nor interest, and this--I think--is very vital for me to keep going.

You have both Algerian and Palestinian roots. Was the Palestinian part in mind when you were making Their Algeria?

There is a lot in common between both of them in terms of history and the present time. For me, the difference was that in my



Algerian family, we hide our own truth deep within ourselves, and silence is the way of communicating. While in my Palestinian family, the transmission of our history has always been very sensual because it is through speaking that we survive, and forgetfulness is fought with words. So, of course, I had my Palestinian part in mind, but just to emphasise the difference. Their Algeria was vital to me because I wanted to break the silence; a part of my story was missing and I had to understand why.

There is a very clever combination between the archival material and the present moments of the film. How challenging was the task of putting them together?

The archival footage was really the starting point when I thought of the film, because it was a visual heritage that I had since a very young age. It was the only proof of my Algerian identity, whereas my family never told us about their story. However, the archival footage entered the film at the last steps of the editing, because we had to construct the whole film before inserting them... and I am super happy to have found a way to include them.

Although both of your grandparents have almost equal spaces in the film, your motivation for making this film was more about the story of that silent man--your grandfather. Is that correct?

Actually, I started to think of the film by thinking of my grandmother. I always had a great admiration for her and how she was able to cheerfully tell her tragic story with her contagious laugh. I always wondered how she found the strength to live her life this way, when she never had control over her choices. In that sense, she was my main character. But when I started filming her, I understood that I could not have her without including my grandfather, because their story is so linked that they could not go one without the other--even if they are separated and not communicating.

What was the most challenging part of making a film about your own family?

I was very lucky that it was not so difficult, because I loved spending time with my grandmother. The most challenging thing was my grandfather's silence, but then again, the moments that he could share with me were amazing, because it was like every time represented a big discovery, even though he was saying only one or two sentences. My grandfather passed away in February, and at that moment, the film was just finished. So, of course it was very hard for me, but I felt like I have his memory with me in the film forever, and that it can be shared with others. The big challenge is not only filming your family, but filming your grandparents, because you get attached more and more to them as they grow old, and you grow very scared of losing them.

Your film tackles the critical attitude of the third generation of migrants towards their history, and you used your father for comparison. Were you questioning things he did not have the courage to ask?

This is a very interesting question, because yes, it is like I started doing what he never could because he is the son of immigrants who used to tell him that you would go back



one day and that we are working so hard to offer you a good life. He belongs to a generation that never questioned their parents' choices, or their identity, because for them, it was clear that they were Algerians growing up in France and someday they would go back. For my dad, the film was a way to get answers and to connect to his parents through me, because I have more distance with the story. I think he was also proud to see his daughter interested in history, especially his parents' story. It was also very touching to have his testimony in the film.

What was your grandmother's reaction watching the film?

We watched it together, like three times, and she was super happy and just as authentic as she was in the film. She laughed and cried, sometimes simultaneously. She was just enjoying it, and living the film, her film, her life. She told me, "I am ready to go to the cinema with you to watch it with other people," but she also said that she will be hiding in the back, because she will probably laugh and cry. This was a superbly great moment for me.

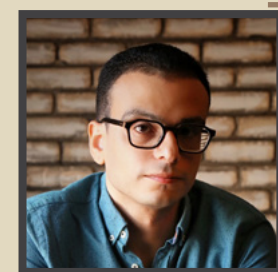
How do you see your next step as a filmmaker with a successful debut?

Thank you for calling it "successful!" I don't know yet! I still really want to be able to share the film with as many people as possible, because I believe that part of the special experience of making a film is being able to share it with the public. I think now it's about keeping on working. I already have a second project in mind, and it is not easy to plan, because of the Covid-19 context, especially when you are just starting your career. We have to find new ways to keep on creating with solidarity rather than competitiveness. I am a co-founder of an initiative called "Sister in Films" for female filmmakers in the Arab region and beyond, aiming to overcome common obstacles and help each other face similar difficulties.



“My father was proud to see his daughter interested in history, especially his parents”

Bullet Points



Amir Ramses,
GFF Artistic Director

- What was the most challenging part for me this year as we prepared for the 4th edition of GFF? One way or the other, it felt like making the very first edition of the very first festival in the world. Since we decided to launch the edition, despite the tough situation, we had to rethink all procedures and steps from square zero, while keeping the world pandemic situation in mind. Flights; seating arrangements in the theaters; making the festival accessible for those who can't physically be here; reducing paper usage and making the edition more digital to reduce the possibility of infection; and handling each and every process as we never did before to guarantee the health safety of the guests and attendees.
- What is the key word that describes how we tackled this challenge? "Responsibility"--this is an edition made out of our responsibility towards the industry.
- What do I think now that the 4th edition is upon us? I think this has been a very tough journey, and I hope that in the end it meets our ambitions for it.
- What would I like to say to GFF audiences and guests? Well, this year, after working hard, doing our jobs under tough circumstances and measures, we really hope that you enjoy this edition, and that it meets your expectations of our festival.



Onsi Abou Seif Exhibition Opening

Nada Saad

During the first day of the 4th edition of El Gouna Film Festival, the opening of Onsi Abou Seif retrospective exhibition took place at the TUB. Among the attendees were actor and screenwriter Said Taghmaoui; festival director Intishal Al Timimi; festival co-founder and C.O.O. Bushra Rozza; director Hala Khalid; director and producer Marianne Khoury; and architect/designer Karim Mekhtigian.

The exhibition virtually spans Abou Seif's full journey, starting from his graduation from the Higher Institute of Cinema in 1967, passing through his work in The Mummy (1969), Alexandria: Again and Forever (1989), Kit Kat (1991), and The Thief of Joy (1995), all the way to his latest master scene in The Treasure 2 (2019).

The exhibition showcases Abou Seif's designs and sketches, video clips from his films, movie posters, and awards he has received throughout his career, proving that the aspect of set design is one of the most important and decisive elements of filmmaking.

This year, El Gouna Film Festival granted the Onsi Abou Seif the Career Achievement

Award during its 4th edition opening ceremony. Abou Seif thanked GFF management for this award, extending gratitude to all the filmmakers, while dedicating his win to the late director Shadi Abdel Salam, who he described as his mentor and professor.

During the opening, a short film was screened containing messages from the artists who have worked with Abou Seif, including prominent names like Khaled El Nabawy, Daoud Abdel Sayed and Sherif Arafa.

Onsi Abu Seif is an Egyptian production designer and art director who graduated from the Higher Institute of Cinema in 1967. From his early days, he has worked on some iconic films, such as Diary of a Country Prosecutor (1969) by Tawfiq Saleh and The Mummy (1969) by Shadi Abdel Salam.

His other memorable works also include Alexandria: Again and Forever by Youssef Chahine; Days of Sadat (2001) by Mohamed Khan; Kit Kat (1991), Land of Fear (1999) and Messages from the Sea (2010) by Daoud Abdel Sayed; and Ibrahim Labyad (2009) by Marwan Hamed.



Gemini Africa Announces the Winners of Uplift For GFF Live with TikTok

Moutasem Khaled

UpliftForGFF by Gemini Enterprise Africa is an initiative taking place at GFF in its 4th edition. Each participating startup had 4 minutes to pitch their idea, while the jury graded the concepts in real time, probing through asking questions and acquiring in-depth understanding of each idea.

The jury consisted of CEO of Gemini Enterprises Africa, Adly Thoma; actress Sherine Reda; actress and television presenter Nardin Faraj; and Head of Strategic Partnerships at TikTok, Sherine Magira.

The competition hosted 10 ideas and startups focusing on developing and enhancing the film industry overall. For the very first time, TikTok hosted the live competition in the film industry, starting from the pitching phase, to the announcement of the winner all in real time. Maintaining all international safety procedures, the initiative reaches the whole globe through the top social app.

Engineer Naguib Sawiris started the panel by highlighting the effort that is being invested in eliminating poverty in Africa. Sawiris stated, "One of the very efficient ways of eliminating poverty is focusing on entrepreneurs, especially the young ones who have the power to transform any industry." By highlighting the size of the cinema industry, Sawiris explained how technology can take such an industry to the next level. He added that the criteria of judging is based on the quality of the ideas and how impactful they would be to the industry. Moreover, he said that they received over 150 ideas, filtering down to the most impressive 10 to be invited to pitch on stage.


After grading the 10 finalists, the jury announced the 3 winners of the competition as follows: in 3rd place came «Egyptian Cinema Experience» introducing the first of its kind cinema museum with VR and augmented reality technology; «Droovy» came in 2nd, offering a specialized studio to develop interactive movies; and the first winner, "Hall of Talents", promises to bridge the gap between talents and filmmakers to further enhance the world of film.




A CONVERSATION WITH ALI FAZAL


OCTOBER 25, 10:30 - 12:00 @ TU BERLIN (AUDIMAX)

MODERATED BY:
RUSHRA ROZZA





MODERATED BY:
RAMAN CHAWLA



Saïd Taghmaoui, Winner of the Omar Sharif Prize at the El Gouna Film Festival:

Omar Sharif Has Inspired Many

Moutasem Khaled

During a conference held in the Audi Max Hall by GFF on the occasion of granting Saïd Taghmaoui the Omar Sharif Award, international actor Saïd Taghmaoui, expressed pride of his presence in El Gouna, in the midst of everything that it happening in the world due to the Coronavirus. "El Gouna Film Festival is the first in the region to start with this size, while madness continues to sweep the world as sports, cinema and practically everything is stopped to a halt. Even France began to put the closure restrictions in place once again," he said.

Taghmaoui described what is happening in El Gouna and in Egypt as the model that the world should follow in the face of death. "We have to learn to live with danger, and every person must adhere to the measures of safety and protection at the same time," he stated, adding that the El Gouna Film Festival provides an exceptional platform for talents in the various fields of cinema. These are opportunities that may not be available to major festivals, whose primary focus is on its reputation as a tourist destination or the film distribution market.

Addressing his crowning with the Omar Sharif prize, which he received on the opening night of October 23, Taghmaoui admitted that the reason for his being a kind of inspiration lies in the fact that



he was able to achieve what he aspired for himself. His success gives hope to others, indicating that the realization of dreams is, in fact, possible. Referring to the impressive career of the late iconic star Omar Sharif, Taghmaoui said that it had turned him into an inspiration to many, as he was one of the first Arab artists to break into the world by performing dozens of important roles in international films. «I grew up with his movies, and considered meeting him in person an achievement in and of itself.»

The press conference held yesterday at the Audi Max Hall of the TUB was attended by Intishal Al Timimi, Director of El Gouna Film Festival; Bushra Rozza, the co-founder and Chief Operations Officer at the festival; as well as representatives of the press and media.



UNHCR AND SAWIRIS FOUNDATION PANEL: CHILDREN MATTER PANEL DISCUSSION



MODERATED BY:
RAYA ABIRACHED



NADINE LABAKI



MR. KARIM ATASSI



ENG. NOURA SELIM



H.E. AMB. DR. HAIFA
ABU GHAZALEH



KINDA ALLOUSH



SUNDAY, OCTOBER 25, 12-30 P.M.
2:00 P.M., TU BERLIN (AUDIMAX)

