



Mica Walks the Red Carpet

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Director Ismael Ferroukhi expressed his pleasure to be part of the 4th edition of GFF, saying: “I am proud to return here with Mica!”

Habiba Osama,

The cast and crew of *Mica* by renowned French-Moroccan director and screenwriter Ismaël Ferroukhi walked the red carpet of the Festival Plaza last night. It was part of the MENA premiere of Ferroukhi's film, which participates in GFF's Feature Narrative Competition. The red carpet event also hosted many of the festival guests and participating talents.

Ferroukhi and the film crew and cast were invited to the stage by festival director Intishal Al Timimi, who celebrated the fact that *Mica* was part of the 3rd edition of CineGouna SpringBoard in 2019. It was also the winner of GFF's prize at the 7th Final Cut in Venice workshop. “We are happy that *Mica* is now having its premiere this year at El Gouna Film Festival,” he added.

Director Ismael Ferroukhi expressed his pleasure to be part of the 4th edition of GFF, saying: “I am proud to return here with *Mica*!” Ferroukhi beckoned the team to the stage, including film producer Lamia Chraïbi; actor Azelarab Kaghat; and the youngest actor, Zakaria Inan, who played the main character.

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★ Today

Red Carpet Cinema in Concert: A Salute to Charlie Chaplin

The Festival plaza stage is going to welcome the 3rd edition of the GFF annual event, Cinema in Concert, which pays homage to the timeless works of music that accompanied some of the most memorable films. This year, the festival introduces Cinema in Concert with a brand-new concept--perhaps the first of its kind in the Arab film festival scene--by showing Charlie Chaplin's film The Kid (1921). The screening will be accompanied by a live orchestra led by famous Egyptian Maestro Ahmed El Saidi, playing the film's score suite live during the show. The film was the first feature-length by Charlie Chaplin, and was recently restored by the Charlie Chaplin Foundation. Considered as one of the best-known cinematic masterpieces of all time, The Kid will be screened on its 100th anniversary.

The concert will be performed today from 6:00 to 8:00 pm at the Festival Plaza stage.

★ Meet the filmmaker

A Long Breath
Doc. Competition
Guest (s) are attending
Director:
Remi Itani
Producer :
Dima Joundi
Sea Cin 3
3:00 p.m.

Acasa, My Home
Doc. Competition
Guest (s) are attending
Director:
Radu Ciomniciuc
Screenwriter:
Lina Vdovii
Sea Cinema 2
7:00 p.m.

My Tender Matador
Out of Competition
Guest (s) are attending
Director:
Rodrigo Sepulveda Urzua
Actor:

Leonardo Ortizgris
Sea Cinema2
9:30 p.m.
Hopper/Welles
Special Presentation
Guest (s) are attending
Producer:
Filip Jan Rymnsza
Sea Cinema 3
7:45 p.m.

In Between Dying
Narr. Competition
Guest (s) are attending
Director :
Hilal Baydarov
TUB
6:15 p.m.

Notturmo
Doc. Competition
Guest (s) are attending
Producer:
Mohamed Al Daradji
Sea Cinema 2
6:45 p.m.

200 Meters
Narr. Competition
Guest (s) are attending
Director:
Ameen Nayfeh
Producer:
May Odeh
Editor:
Kamal El Mallakh
MICA
Narr. Competition
Guest (s) are attending
Director:
Ismael Feroukhi
Producer:
Lamia Charaibi
Actor:
Azelarab Kagaht
Actor
Zakaria Inan

Cooperation Agreement Between GFF and the UNHCR Announced Today

El Gouna Film Festival and the United Nations High Commissioner for Refugees (UNHCR) signed a joint cooperation agreement. The contract aims to provide opportunities for raising the awareness of refugees' issues, and create a UNHCR platform within El Gouna Film Festival in order to grant support and protection to refugees and asylum seekers. One of its goals is also engaging more supporters for the UNHCR program in Egypt and worldwide. In

addition, the UNHCR will exert efforts to engage its eminent supporters and goodwill ambassadors from all over the world to assist in enriching the festival's reach.

The agreement was concluded on the third day of GFF, between engineer Omar El Hamamsy, CEO of Orascom Development Holding--the mother company of El-Gouna Film Festival--and Mr. Karim Atassi, UNHCR Representative to Egypt and to the League of Arab States.



★ Schedule

200 METERS Sea Cinema 3 11:45 AM	A LONG BREATH Sea Cinema 3 3:00 PM	QUO VADIS, AIDA? Sea Cinema 1 6:00 PM	THE KID CHARLIE CHAPLIN CINEMA IN CONCERT Festival Plaza 6:30 PM	THE YEAR OF FURY Audimax (TU Berlin) 9:15 PM	Short film program 2 BLUE FRONTIER - 20 min THE BATH - 15 min ROADBLOCK - 16 min SER BI - 21 min THE OTHER CHEEK - 11 min STICKER - 19 min
JOSEP Sea Cinema 1 12:00 PM	MICA Audimax (TU Berlin) 3:15 PM	IN BETWEEN DYING Audimax (TU Berlin) 6:15 PM	ACASA, MY HOME Sea Cinema 2 7:00 PM	UNDER THE STARS OF PARIS Sea Cinema 1 9:15 PM	
SHORT FILM PROGRAM 2 Sea Cinema 1 2:30 PM	NOTTURNO Sea Cinema 2 4:15 PM	FATHER Tik Tok Arena 6:15 PM	HOPPER/WELLES Sea Cinema 3 7:45 PM	MY TENDER MATADOR Sea Cinema 2 9:30 PM	
THE TIES Grand Cinemas Hurghada 2:45	THE TRUFFLE HUNTERS Sea Cinema 3 5:15 PM	THE MAN WHO SOLD HIS SKIN Grand Cinemas Hurghada 6:15 PM	AND TOMORROW THE ENTIRE WORLD Grand Cinemas Hurghada 9:00 PM	OASIS Tik Tok Arena 9:30	

Palestinian Producer May Odeh Wins the Variety Award at El Gouna Film Festival

Alaa Adel

Variety magazine awarded the Best Arab Talent in the Middle East Award to Palestinian director and producer, May Odeh. The magazine's annual award was granted as part of the El Gouna Film Festival's 4th edition activities. The awarding procedures took place with the presence of Intishal Al Timimi, director of the festival; Bushra Rozza, co-founder and COO. Al Timimi announced Odeh as the winner amid the contagious excitement of the attendees.

Odeh, in turn, expressed her happiness, saying, "I consider the award one of the most important in the field of cinema around the world, and happy to have received it at El Gouna Film Festival, the festival that hosted the 200 Meters when it was still a film project in a preliminary copy.»

She also added: «I am very happy

because I am a woman producer, and this was my first feature-length production. I am also proud to see this appreciation for the role of the producer, as it is customary to celebrate directors. I pray that our Arab countries, including Palestine, would pay more attention to the seventh art. It is our weapon of telling stories in light of the current circumstances. I want to dedicate this award to my family, who still do not really understand what I am doing in life; and to all those who share the work with me, the producers from all over.»

Odeh also declared that she was thrilled to screen the film—for the first time in the Arab world—at El Gouna Film Festival, especially since that it garnered powerful reactions from the audiences, which represented the most important award, according to Odeh.



★ Tomorrow

Red Carpet



The cast and crew of the Listen will walk the red carpet of the Festival Plaza tomorrow as part of the MENA premiere of the award-winning film. The film director Ana Rocha De Sousa and actors Lúcia Moniz and Kem Hassan will be present at tomorrow's event. The film portrays the tireless battle of Portuguese immigrant parents and their three children--living on the outskirts of London--against strict laws, in attempts to keep their children at home and their family intact. Trouble ensues when a misunderstanding arises with their deaf daughter at school, and the British social services become concerned for the safety of the children. Listen was granted the Lion of the Future Award for a Debut Film, as well as the Special Orizzonti Jury Prize at the 77th Venice International Film Festival.



Falling

Narr. Competition
Guest (s) are attending
Director:
Viggo Mortensen
TUB
6:00 p.m.



Berlin Alexanderplatz

Out of Competition
Guest (s) are attending
Director:
Burhan Qurbani
Arena
9:15 p.m.



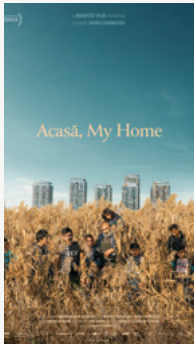
A Long Breath

Doc.Competition
Guest (s) are attending
Director:
Remi Itani
Sea Cinema 3
3:00 p.m.



Hopper/Welles

Special Presentations
Guest (s) are attending
Guest (s)
Producer:
Filip Jan Rymnsza
Sea Cinema 3



A Casa My Home

Doc. Competition
Guest (s) are attending
Director:
Radu Ciomniciuc
Sea Cinema 3
7:00 p.m.



Ameen Nayfeh, director of 200 Meters:

I Left El Gouna with a Script, and Returned on the Red Carpet

Nahed Nasr

Having the world premiere of your feature debut in Venice, does it feel like the world doors are open to listen to your message?

When I was working on the film, of course my ambition was to go to a big festival, although I did not have any specifics. Having the world premiere of my feature debut in one of the biggest film festivals in the world definitely meant that my struggle is finally going out into the world, knocking on doors. It feels like that was why I wanted to study filmmaking in the first place; to tell our stories, to talk about this injustice. And the fact that now it is all happening is really rewarding. After the official screening of my film, I cried like a child.

How do you evaluate having the MENA premiere of 200 Meters at GFF?

It is definitely a big deal for me! GFF is one of the biggest festivals in the Arab world. I was here in the first edition with the script of my then film project. Now I'm back, four years later, to walk on the red carpet. It's just amazing!

What was the hardest part of your film's production journey, especially in the time of Covid-19?

It was a journey full of ups and downs, and of course at some point, I felt that it was not going to happen. For example, I wrote the first draft in 2013, and for three years, no progress happened in terms of production. Later on, I shot the film, before the Covid-19 pandemic, which caught up with us in the post production phase. I was lucky enough that the editing was finished in Egypt before the lockdown, but I ended up doing the color

correction, sound design, sound mixing and music on Zoom and Skype. It was really frustrating, since for my first feature film, I wanted to share the making experience with the crew in person, not virtually.

It was an award-winning project at the inaugural edition of CineGouna Springboard in 2017. How helpful was GFF's support for the progress of 200 Meters?

2017 was the year of harvesting, because my producer and I had already spent four years developing the project. GFF's support meant a lot; the meetings we had after the presentation and the pitching of the project were very interesting and reflective. During the same year, we received another award from the Thessaloniki International Film Festival. Adding this support to our portfolio

encouraged more potential partners to take us seriously afterwards. Later that year, I met my Italian co-producer.

The theme of crossing was something you also tackled in The Eid Gift (2012) and The Crossing (2017). Why do you revisit the theme of your debut film?

In The Eid Gift and The Crossing I was trying to find my voice and my approach. I always wanted to tell a story about something that I live through; something that is inside me and annoys me every day, but they want us to deal with it as if it is the ordinary and the normal. I wanted to make a story about the 200 meters of separation, and to let the world see the reality in which we live. This motive has always been there, and I never lost it despite the challenges.



In a car journey, you beautifully showcase different parts of the Palestinian society. Why these certain characters? And which one is closer to home for you?

Interesting question! The closest character to myself is Mustafa (Ali Soliman), the protagonist who was separated from his family. His story came from a personal story, as my mother comes from a Palestinian village which is now on the other side of the wall. I have always lived separated from my family, grandparents, uncles, aunts, cousins and childhood friends--even though they are only 20 minutes away. The other characters in the journey are based on my observations, and as you said, they represent different parts of the society. I wanted to reflect the difference between Mustafa's generation and how he deals with the situation in comparison to the younger generation. They're represented by Kifah (Motaz Malhees), who is a revolutionary and more disconnected from what the reality is, and Rami (Mahmoud Abu Eita), who is even younger and has almost no hope for the future.

How was it to work with Ali Suliman in the location? And how did you select the rest of the cast?

Working with Soliman was just amazing. He is, of course, a very talented world class actor who always comes with smart solutions from his vast experience. Being my first feature-length film, Soliman was very supportive, always pushing things forward. Talking about casting, in the early stages of the film, he was like, "What do you think about this person, or that person?" For example, he was the reason behind casting Gassan Abbas for the role of Abu Nidal. In fact, the name of the character was Abu Sami, but Soliman said, "Well, my friend's name could not be Abu Sami but Abu Nidal". Since I did not have a casting director, I have always relied on the recommendations of friends. For example, German actress Anna Unterberger who played the role of Anne was recommended by a mutual friend. When I met Anna and talked to her about the story, she liked it. One year later, she came to Palestine for the shoot.

How useful was your experience as a film editor in your work as a director?

Any filmmaking experience is really important for anyone wearing the director's hat, especially in independent films, where as a director, you need to be able to brainstorm with the team to find solutions for every problem. Of course, my background as an editor made my life easier. For instance, when we shot the scene of the wall, we had to shoot in two different locations. Being an editor, it was easy to think of solutions in terms of location and how everything was going to look like later. Actually, I was supposed to work on the rough cut of the film myself, but I declined because I needed to distance myself from the film, allowing for fresh creative input. I had a great working experience with Kamal el Mallakh, the editor of the film. He's actually from Cairo, and we used to be classmates at the Red Sea Institute of Cinematic Arts in Jordan.



For 200 Meters to reach a wider audience, what are your plans?

We feel really lucky in the good hands of the Rome-based True Colors, which is handling the international sales, with solid plans to promote the film. 200 Meters is already touring many festivals; it went to Venice, now GFF, and it is going to Carthage, Busan, Iceland, London, France, Thessaloniki, Antalya, and Spain. The list is growing every day, and my personal plan is to keep it touring for the next two years. I also hope we can get the film into the program of a streaming platform like Netflix, then it can reach a wider audience and be available for everyone around the world.

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

I'm thinking a lot about the next step. I am still at the beginning of my career, and hopefully, it will be easier to create my next project, now that I have a feature film which went to big festivals. But I have to think wisely about that, because part of why 200 Meters succeeded was that it was very personal. I was really attached to the story, speaking from the heart. I want to have the same energy with my next project. I have a few ideas in development, but I need to say this is my next project! I think I will start working on it very soon.



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"The closest character to myself is Mustafa who was separated from his family. His story came from a personal story"

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"I wanted to make a story about the 200 meters of separation, and to let the world see the reality in which we livey"

Dahab... The Egyptian Chaplin Kid

In 1921, a masterpiece was made by the great Charlie Chaplin, entitled The Kid. It was Chaplin's first feature-length film as a director, and back in those days, the world still hadn't realized just how great he was. They knew that he was a fantastic actor, but they needed more than 50 years to really understand his greatness and real effect on the global film industry.

Some people were even afraid of this great artist, so they tried to trap him with politics. He chose to go far and be a global citizen who didn't believe in borders or nationalities. He was British, suffering from being poor. He had been a super star in New York theaters; a legend in Hollywood; a pioneer in the film industry. But it wasn't until the 70s when The Academy made peace with him, granting him the Honorary Academy Award for his lifetime achievements. It was a moment full of emotion when he cried as he finally held his Oscar.

Before that moment, there had been another pioneer in the Egyptian cinema industry. His name was Anwar Wagdi. He wore many hates, in front of the camera and behind it. He shared the same kind of suffering from poverty with Chaplin, and also began his career as a stage actor. Wagdi, of course was a great performer and producer, and went on to discover a myriad of talents, introducing them in his movies. He was known for always sharing his thoughts on screenplays and film music scores, just like Chaplin did, minus the originality.

Anwar Wagdi was, indeed, influenced by Chaplin, as was the case with hundreds of artist all over the world. It took 21 years after the release of The kid for Wagdi to truly absorb the Chaplin effect and process it with originality. In Egypt's 1950s, Wagdi and his wife—the great actress and singer Leila Mourad—grew apart, both in film and in real life. In search of a new inspiration and spark, Wagdi embarked on a new creative journey with the young Perouz Artin Kalfayan, known by her stage name, Fayrouz.

A talented child performer, Fayrouz could sing, dance, act and do whatever it takes to reach the heights of success. With her, Wagdi collaborated on Yasmine (1950), where the child dressed very similarly to Chaplin's Tramp, mimicking the same body language and walk. It was also very clear that the storyline also resembled The Kid in many ways. Yasmine (played by Fayrouz) was a lost kid from a rich family who had never stopped searching for her. She met Waheed (Anwar Wagdi) who took her under his wing, relentlessly fighting for her safety until her family finally managed to locate her.



Three years later, and after the huge success of Yasmine, Wagdi embarked on his second film with Fayrouz; Dahab (1953). The film was even more similar to The Kid than its predecessor. Also named Waheed, the protagonist was a poor musician who, one day, accidentally found a crying baby. Taking the baby home and raising her as

Dahab, Waheed dressed her—and himself—in clothes reminiscent of The Tramp. As life moved on, their adventures progressed. Despite the similarities, Wagdi seemed to have succeeded in making an Egyptian film that was inflected by The Kid, but not an imitation of it.



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«It took 21 years after the release of The kid for Anwar Wagdi to truly absorb the Chaplin effect and process it with originality»



Rami El Metwaly

Women Empowerment Through Film 5 Female Filmmakers on GFF 4th Edition Stage

Raniya Yousif

El Gouna Film Festival held a panel discussion today, Monday, entitled “Women's Empowerment Through Film”, which included General Director of DOX BOX, Jihan El Tahri; Palestinian director Najwa Najjar; movie star Menna Shalabi; French director Dorothée Myriam Kellou; under the moderation of Raya Abirached at the Audi Max Cinema. The panel was attended by Sherine Reda, Leqaa Elkhamissi, Tara Emad, as well as Amr Mansi, founding member and executive advisor of El Gouna Film Festival.

Director Jihan El Tahri said that there is a large number of female directors, but other industries such as cinematography, sound engineering and others suffer from a severe shortage of female cadres. This is in addition to the absence of women in decision-making in the film industry. She also indicated that the lack of funding is one of the major obstacles to effective representation of women in the field. “There is a missing link, the woman is forgotten in the realm of decision-making, and her presence will enable her to create a new reality. This is a necessity until the old reality disappears.”

Palestinian director Najwa Najjar commented that there are serious attempts in Palestine to create a gender balance in the workforce, so that there is 50% representation for women, and that this approach is based on the competence of women and not just a kind of honorable representation. “Female cadres receive training in the fields of cinema and compete. However, the main problem remains the absence of women from certain fields such as cinematography.” She added that the presence of women in scenarios that are formulated for dramatic and cinematic works, usually plays a complementary role to the role of men, and thus there is a need for screenplays that enhance the role of women.

French filmmaker and journalist of Algerian descent, Dorothée Myriam Kellou, representative of the “Sisters in Film” initiative, added: “The initiative is a women's gathering of 9 Arab directors whose aim is to support each other in facing their filmmaking challenges, and to extend a helping hand to other filmmakers in the future—in the Arab world, as well as in the diaspora. They get together and help each other in making films, and give each other advice to present their works,” adding that it is important to encourage and support emerging voices.

Actress Menna Shalabi said, “I enjoy working with women and previously worked with directors Hala Khalil, Kamil Abu Zekry and Wissam Suleiman. But we do have a problem; women do not have decision-making powers in the film industry.” Shalabi added that she has been fortunate to have presented roles that revolve around women, albeit a few, including her roles in The Best of Times (2004) and Nawara (2015). She explained that the real dilemma remains in being able to make films that represent women, but at the same time, combine pleasure, attractiveness and thought. This is rare, she explained, as the film industry is divided into what is known as “festivals films”, and other “commercial” films. “Making films for the mass public in an artistic way and real discourse is what we are missing. Only a few female directors have managed to strike this balance.”

On the other hand, Indian star Richa Chadda said that in the last 10 years, Indian cinema has started to take a greater turn in the representation of women, and that this is a late response to globalization. Now, thanks to global digital platforms, the matter has become different, especially since they do not strictly look at the box office anymore. This, in Chadda's opinion, provides an opportunity to present different films that can be built around women, with her existence in a different light. In general, she believes that there is a significant improvement in the status of women in Indian cinema.



VISUAL STORYTELLING AND ADAPTING TO CHANGING CONDITIONS MASTER CLASS

BY DOP:
AHMAD AL MORSY



MODERATED BY:
KARIM EL SHENAWY



OCTOBER 27, 12:30- 14:00
@ TU BERLIN (AUDIMAX)



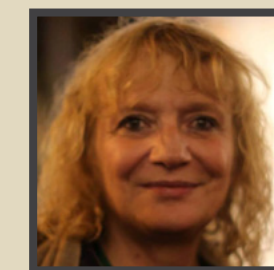
Award-Winning and World Premiere Shorts

5 award-winning and short films in their world premiere are on today's screening schedule in the second group of GFF 4th edition's short films program (Shorts Program 2).

The program includes the world premiere of The Other Cheek, the debut from Egyptian film director Sandro Canaan. The program also showcases two films by Arab film directors: the world premiere of The Bath by Tunisian actress, producer, and director Anissa Daoud; and Roadblock by Lebanese director Dahlia Nemlich. Two films that premiered at prestigious international film festivals are also on today's screening list: Moly Kane's Sër Bi, which was selected in the Short Cuts Programme of the 45th Toronto International Film Festival; and Georgi Unkovski's Sticker, which was screened in the Shorts Program of the 36th Sundance Film Festival. This is in addition to Blue Frontier by Serbian director Ivan Milosavljević.

The short film screenings will take place at Sea Cinema 1 at 2:30 p.m.

Bullet Points



Teresa Cavina
GFF Programmer

- What was the most challenging part for me this year as we prepared for the 4th edition of GFF?

I have been programming festivals for decades. Why? Because I love cinema and I love the main mission of a film festival which is to help a film find its audience. All this was made possible by the magic of being together, in the dark warmth of a theatre. Each year, I attend an average of six or seven film festivals, this year, I only attended two festivals: the Berlinale and Venice. The most challenging part? Not being able to watch films on the big screen and trying to react with optimism to the fear that this year's edition of GFF could have been cancelled.

- What is the key word that describes how we tackled this challenge?

INTERNET!
I think back in horror as to what the situation would have been like ten years ago, with slow and expensive internet connections.

- What do I think now that the 4th edition is upon us?

I do not think... I feel! I feel pride and happiness and gratitude because nothing was granted at all. I am proud of being part of the GFF adventure, I am immensely happy that we are all here together watching films, talking about life and cinema, culture and entertainment, and having fun.

- What would I like to say to GFF audiences and guests?

ENJOY!!! To breathe the atmosphere of a film festival is always a wonderful privilege, and this year, it is so more than ever. Go! Watch movies because thousands of people would love to do so but they can't. Enjoy the sun, the glorious landscapes and the fantastic weather, and have fun together!



DIGITAL MEDIA IN THE WAKE OF A GLOBAL PANDEMIC

MODERATED BY:
AHMED ABBAS



JAKOB MEJLHEDE



TAREK HOSNY



DOMINIQUE DELPORT



MOON BAZ



TUESDAY, OCTOBER 27, 10:30 A.M. – 12:00 P.M.
TU BERLIN (AUDIMAX)



EQUITY AND ACCESS: CHANGING THE HOLLYWOOD NARRATIVE

PRESENTED BY THE U.S. EMBASSY AND FILM INDEPENDENT

MODERATED BY:
ANGEL KRISTI WILLIAMS



WEI CHEN



KARIN CHIEN



MEL JONES



DANI MELIA



TILANE JONES



TUESDAY, OCTOBER 27,
6:00 P.M. – 8:00 P.M., TU BERLIN (G29)



FILM
INDE
PEND
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