



Sudanese Night

Festival Director
Intishal Al Timimi

Editor in Chief
Mohamed Kandil

Art Director
Ahmed Atef Megahed

Editorial Manager
Nahed Nasr

Editors
Hani Mustafa
Mohamed Fahmy
Ali El Kashoty
Eman Kamal

Copy Editing and Translation
Amy Quotb

Head of Press Office
Ola El Shafey

Graphic Team
Al Haitham Nagdy
Nermin El Banaa

✦ **Don't Miss**

Today

Ihsan Abdel Quddous Exhibition Opening



Those who are familiar with the works of the late prominent Egyptian short story writer, novelist, and journalist Ihsan Abdel Quddous –either by reading his books or watching many films based on his work– will discover a different and interesting part of his life at the third edition of GFF. Today, an exhibition will be held at the TU Berlin as part of the Festival's celebration of Abdel Quddous' 100th birth anniversary. The exhibition will showcase many of the personal items that belonged to the writer, borrowed from the house where lived most of his life. The treasure trove of Abdel Quddous' personal belongings includes exquisite furniture, magnificent paintings, the author's prestigious certificates of appreciation, handwritten documents from his collection of fiction and journalistic works, rare photographs, and many more.

✦ **Meet the filmmaker today**

7: 45 PM

Sea Cinema 1
The Weeping Woman
Guest (s) are attending:
Maria Mercedes Coroy
Actress
Melissa Rosales
Producer

9: 15 PM

Audimax
The Father
Guest (s) are attending:
Ivan Barnev
Actor
Margita Gosheva

3:15 PM

Sea Cinema 2
Kongo
Guest (s) are attending:
Hadrien Courtier
Director
Lucas Michard
Director

9: 00 PM

Cinema 2
One Child Nation
Guest (s) are attending:
Jialing Zhang
Director

12: 30 PM

Audimax
Once in Trubchevski
Guest (s) are attending:
Daria Borisova
Assistant Director

4: 00 PM

Audimax
Beyond The Raging Sea
Guest (s) are attending:
Marco Orsini
Director
Omar Samra,
Actor
Omar Nour
Actor

Tonight

on the Red Carpet



GFF's audience are welcomed today to meet the crews of the films of today's program as they will walk the red carpet, and have an open discussion with the audience. Two events will take place at the Marina Theater; 'American Skin' at 5:45 p.m., and 'When We Are Born' at 9:30 p.m.

The crew of 'When We Are Born' includes film director Tamer Ezzat, and film stars Amr Abed and Amir Eid. While 'American Skin' will be represented by its director Nate Parker.

✦ **Schedule**

SISTERS IN ARMS Sea Cinema 1 11:30 AM	HEIGHT OF THE WAVE Grand Cinemas Hurghada 1:30 PM	CENTRAL STATION Grand Cinemas Hurghada 3:45 PM	UNTOUCHABLE Sea Cinema 2 6:15 PM	THE WEEPING WOMAN Sea Cinema 1 7:45 PM	SONG WITHOUT A NAME Grand Cinemas Hurghada 9:30 PM
DEERSKIN Sea Cinema 3 11:45 AM	YOU WILL DIE AT TWENTY Sea Cinema 1 2:15 PM	BEYOND THE RAGING SEA Audimax (TU Berlin) 4:00 PM	DEERSKIN Grand Cinemas Hurghada 6:30 PM	STOLEN KISSES Sea Cinema 3 8:30 PM	WHEN WE ARE BORN Marina Theater 10:30 PM
LES MISÉRABLES Sea Cinema 2 12:15 PM	SYSTEM CRASHER Sea Cinema 3 2:30 PM	CORPUS CHRISTI Sea Cinema 1 5:00 PM	AMERICAN SKIN Marina Theater 6:45 PM	ONE CHILD NATION Sea Cinema 2 9:00 PM	
ONCE IN TRUBCHEVSK Audimax (TU Berlin) 12:30 PM	KONGO Sea Cinema 2 3:15 PM	KABUL, CITY IN THE WIND Sea Cinema 3 6:00 PM	SONG WITHOUT A NAME Audimax (TU Berlin) 12:15 PM	THE FATHER Audimax (TU Berlin) 9:15 PM	

Red Carpet



**‘Sisters in Arms’:
a World Premiere**

The crew of ‘Sisters in Arms’ which has its world premiere at GFF, walked last night on the red carpet of the Marina Theatre. The presented crew members included the film director and writer Caroline Fourest, the film stars Darine Aljoundi, and Camelia Jordana, in addition to the film producers Leo Maidenberg, and Jad Ben Ammar.

The film is a women’s epic in a land scorched by war and hatred. It follows a young Yazidi woman who was sold as a sex slave. She escapes to join the Kurdish guerrillas, discovering the fear that they trigger in fanatics, who are absolutely terrified of being killed by a woman.

The film is the GFF Official Selection Out of Competition. It has another screening today, 11:30 a.m. at Sea Cinema 1

**‘You Will Die At Twenty’:
Sudanese Night!**

The award-winning ‘You Will Die At Twenty’ had its Middle East premiere last night at the Marina Theater, where the crew of the film walked on the red carpet. The film director Amjad Abu Alala, producers Hossam Elouan and Ingrid Hogtun, in addition to actors Mustafa Shehata, Islam Mubarak, Mahmoud Alsarraj and actresses Amal Mustafa, Bunna Khaled, and Rabeha Mahmoud, the crew of the film, were posing to the media cameras and discussing the film production journey on the stage.

‘You Will Die at Twenty’, which is the feature debut of its director, participates in GFF’s Feature Narrative Competition. It had its world premiere at the Venice International Film Festival and won the Luigi De Laurentiis Award, making it the first Sudanese film to win an award from Venice Film Festival.

The film is about Muzamel, who is born cursed with a Dervish prophecy stating that he will die at the age of 20. He grows up amongst looks of sympathy until Suliman—a cinematographer working in the city—returns to the village. Suliman’s cinema projector offers Muzamel a window to a whole new world. On his 20th birthday, he faces the choice of his lifetime.

A second screening of the film runs today, 2:15 p.m. at Sea Cinema 1



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platform

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EVERYTHING OLD NEW AGAIN!**

ELGOUNA
FILM FESTIVAL
3RD EDITION
مهرجان الدوحة السينمائي



MASTERCLASS BY
SANDRA SCHULBERG
FOUNDER OF IFP

VOICES ARE CRUCIAL TO EVERY DEMOCRACY. DO YOU WANT YOUR FILM TO REMAIN PART OF THE LIFE BLOOD OF YOUR SOCIETY? THEN YOU MUST ACT. THE WORK OF MANY INDEPENDENT MEDIA MAKERS IS NO LONGER ACCESSIBLE TODAY AND WILL CERTAINLY BE LOST TO FUTURE GENERATIONS UNLESS WE ALL WORK TOGETHER TO SAVE OUR STORIES.

THIS MASTER CLASS IS DESIGNED FOR ALL GENERATIONS OF FILMMAKERS, MEDIA JOURNALISTS, NGO ADVOCATES, ARCHIVISTS, AND CULTURAL POLICY INFLUENCERS. DURING THE TALK, SCHULBERG WILL INFORM HER AUDIENCE ON SEVERAL SUBJECTS. THE TOPICS INCLUDE METHODS TO SAVE AND RESTORE OLDER FILMS THAT WERE SHOT ON CELLULOID; ARCHIVING FILMS CREATED IN A DIGITAL FORMAT; ESTIMATING THE COST OF RESTORATION; AND CREATING, NAMING AND DEPLOYING THE VARIOUS DIGITAL DELIVERABLES THEATER VENUES AND ONLINE PLATFORMS REQUIRE. THIS IS IN ADDITION TO ADDRESSING THE MATTER OF FRAMING FILMS—BOTH OLD AND NEW—IN A HISTORICAL, CULTURAL, AND AESTHETIC CONTEXT THAT APPEALS TO TODAY’S JOURNALISTS, PROGRAMMERS AND AUDIENCES.

SANDRA SCHULBERG IS THE FOUNDER OF IFP (INDEPENDENT FILMMAKER PROJECT), AMERICA’S LARGEST ASSOCIATION OF INDEPENDENT FILMMAKERS. SHE IS ALSO THE FOUNDER AND PRESIDENT OF INDIECOLLECT, A NON-PROFIT ORGANIZATION WHOSE MISSION IS TO RESCUE, RESTORE AND REACTIVATE AMERICAN INDEPENDENT CINEMA. SHE HAS WORKED AS A PRODUCER FOR MORE THAN 30 YEARS ON NUMEROUS ACCLAIMED FILMS, INCLUDING WAITING FOR THE MOON (1987), WINNER OF A SUNDANCE GRAND PRIZE.



MODERATED BY
JAY WEISSBERG
FILM CRITIC FOR VARIETY

SATURDAY, SEPTEMBER 21
10:30 AM, TU BERLIN AUDIMAX



CENE | TAKE | ROLL



Kabul, City in The Wind A Song of Dust, Wind and Fire

Hani Mustafa

“The president told the people to pray for the rain, what about the suicide blasts?” That was a statement said by one of the Afghani men in a scene of the documentary *Kabul, City in The Wind* directed by Aboozar Amini. He was talking to his friends about a deadly attack by a Taliban suicide bomber in Deh Mazang square in the Afghani capital, which killed more than 60 people, injuring dozens of others in July 2016.

The appearance of Abbas, the bus driver, at the first scene, is very indicative of the life hardships the main characters suffer from. The scene starts with Abbas singing “This is our beloved country, this is Afghanistan. This is the fatherland of thieves and conscienceless people,” upon his friend’s request. Then the camera follows him driving in the narrow alleys of Kabul’s poorest neighborhood. The other main character is Afshin, the child who is taking care of two younger brothers living in a poor neighborhood on one of Kabul’s hills.

“
The filmmaker only follows each line of both of his main characters without any direct intervention

Both of the main characters suffer tragic misfortunes. Abbas, who spent all his money to buy a rickety bus, had to lose it at the end, failing to pay his installments. His frequent failure attempts to repair the bus’ engine throughout the film were more than enough to portray his misery.

On the other hand, we have Afshin, who becomes responsible for his family after his father (the former soldier) leaves Afghanistan to settle in Iran. In one of the scenes, he appears to be giving his younger brothers instructions on how to water the house garden trees exactly as his father used to do. His manner of instructing his brother, while all of them are busy in the watering process, asserts his control as the new man of the family.

The filmmaker only follows each line of both of his main characters without any direct intervention. He uses a direct narration on a

“
The two main characters of the film frequently emerge from behind heavy dust and wind

tight close shot of Abbas and Afshin to illustrate their struggle and suffering. On a much deeper level, the songs are used to bring the audience into the core of the story. A song chanted by Benjamin to his little brother Hussien says: “Yellow kitty stay home, don’t go to war, you may die”.

Afghanistan has been devastated since the second half of the twentieth century, until now; since the invasion of the soviet army at the end of the 70s, the civil war in the 80s and 90s, and after the ousting of the Taliban in 2001. This was the subtly represented in some details of the film, such as showing the children playing inside a military tank.

The two main characters of the film frequently emerge from behind heavy dust and wind; it is Amini’s way to portray the hardship of life, while mentioning –in a few scenes– the insecurities caused by the attacks of Taliban and Al-Qaeda.

Kabul, City in the Wind, Amini’s debut feature-length documentary, and winner of the First Appearance Award in Amsterdam International Documentary Film Festival, is participating in the feature documentary competition of the 3rd GFF.



Sydney Levine's El Gouna Diary

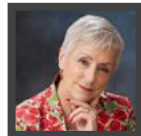
My first time in Egypt was last year at El Gouna Film Festival and I feel honored by the privilege of being here for a second year.

It's a small enough festival that you feel you can actually see all the films (even if you can't), and yet it is large enough to be internationally cosmopolitan. The international mix of filmmakers, executives, writers and journalists is unique.

Last year I met wonderful journalists and had time to hang out and get to know them personally. Cuneyt Cebenoyan, film critic and journalist from Turkey and I shared many stories...It is tragic that between then and now he was killed in an auto accident... how I will miss him. I know we all will. My dear friend Alin Tasciyan, also from Turkey, gave him a neck massage in the airport as we left El Gouna and headed to Istanbul. I met Latika Padgaonkar from India and Rita di Santos from the UK. Rita organized a boat trip for us including Deborah Young, and we spent the day snorkeling over the beautiful coral gardens. Rita and I later shared an apartment in Cannes.

After a morning of writing, we watched around three films a day, attended conferences on issues brought up by Cinema for Humanity (organized by our own former Sundance Director Nicole Guillemet, now Deputy CEO and programmer of El Gouna), or on issues of the film industry itself, and

“It's a small enough festival that you feel you can actually see all the films and yet it is large enough to be internationally cosmopolitan.”



Sydney Levine



in the evening we socialized at cocktail receptions and parties.

Among others, I saw fabulous films like Of Fathers and Sons nominated for the Best Documentary Oscar, and other multi award winning films like Another Day of Life (later picked up by GKids for USA), The Day I Lost

My Shadow, Las Herederas (The Heiresses) whose director, Marcelo Martinessi was there from Paraguay. I hope this year I will also see such good international independents and be with such interesting people.



ROUNDTABLE DISCUSSION

REFUGEE VOICES IN THE FILM INDUSTRY

Saturday,
September 21st
12:30 - 14:00

TU Berlin
Campus
El Gouna

SUPPORTED BY



Refugees feature in some of the most compelling works of recent cinema. In this year's third edition of #GFF's #CinemaforHumanity initiative, we will hold a roundtable gathering filmmakers and organisations to talk about innovative and creative approaches when filming humanitarian crises around the globe.

Whereas some filmmakers are moving from observational into participatory filmmaking, this roundtable will look at how to shift the focus to refugees and migrants as audiences of films rather than simply subjects. It will also shed light on how visual storytelling can empower and inform, while expanding the boundaries of humanitarian filmmaking.

PARTICIPANTS



Ragnhiid Ek, Moderator
Producer



Qays Sheikh Najib
Actor



Amr Salama
Director / Screenwriter



Shaden Khallaf
Senior Policy Advisor
UNHCR



Amin Dora
Director



Saba Mubarak
Actress / Producer



Daniela Cicchella
Senior Manager
UNHCR



Thuraya Ismail
Executive Director
Mentor Arabia