مقدمة

المنهج والدائم والشركاء الخاص والشكر العمل الفريد والمشاركون المهنجران الضيف الطويلة الروائية الأفلام الوثائقية الأفلام القصيرة الأفلام الموالية والأنشطة التشاركية الأهمية غيره عمليه مجيء الحجاج سجله

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أيام فيروت السينمائية الثامنة

BEIRUT CINEMA DAYS

MARCH 2022
In all circumstances, “Beirut Cinema Days” was there.

During, after and despite the wars. Before and during the revolutions. Cinema makes room for hope, for dreams, for a window into the insights And of Arab directors who never stop amazing us.

“Beirut Cinema Days” carries on its shoulders, in its eighth edition, the concerns of Arab societies. Phenomena ranging from extremism, To ambiguous relationships with religion, To the war in Syria, To Lebanon, lost between memory and futility, To Palestine which reminds us that in this land is something that deserves life, To Yemen, where a ten-year-old girl wants a divorce.

From documentary film stretching the imagination, Showcasing the massacre and destruction of historic civilizations, To the toppling of idols and the establishment of new idols, “Beirut Cinema Days” returns after two years, as it has for the last 14 years.

“Beirut Cinema Days” returns because returning is the only option, and because cinema is for us, and is not a luxury, but a way of life.

“Beirut Cinema Days” returns because in Beirut there is space to dream.
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With the Collaboration of:
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Fondation Liban Cinema-FLC plays a powerful and effective federating role in the Lebanese audiovisual industry, by supporting the development of a competitive Lebanese film industry and establishing Lebanon as a prominent international production location.

- **FLC** supports the development of the film industry in Lebanon by:
  • Organizing annual workshops for filmmakers and specialized seminars
  • Stimulating the development of Lebanese funds to support and finance local films.

- **FLC** facilitates local film production by:
  • Launching a database of the Lebanese audiovisual professionals in Lebanon and abroad.
  • Assembling and disseminating the right information and assisting in the administrative procedures with the appropriate public bodies.

- **FLC** promotes Lebanon as a key destination for international film production by:
  • Hosting, organizing and participating in regional and international festivals and events.
  • Crafting and creating bridges between local and international professionals.
  • Participating in the public debates that contribute to the policy making process offering financial incentives for film makers.

- **FLC** preserves the Lebanese audiovisual heritage by:
  • Restoring and digitalizing old feature films and the archives of old public productions.
  • Making such archives available for research and film making.

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الساحة السينمائية

الدورة الثامنة

BEIRUT CINEMA DAYS

8TH EDITION

MARCH 12-21
Feature Fiction Films

Eyes of the Thief
I am Nojoom, Age 10 and Divorced
Ladder to Damascus
Leviathan
Story of Judas
The Narrow Frame of Midnight
The Sea is Behind
The Valley
Theeb
They are the Dogs
Timbuktu
Writer and director, Najwa Najjar received a BA in Political Science and economics and an MA in film/video production. Her debut feature film, *Pomegranates and Myrrh*, has played in more than 80 festivals, won international awards and was sold worldwide and released in theaters. Her previous work includes several award-winning films also shown worldwide. Najwa also produced a collection of short films.
Nojoom is a young Yemeni girl of ten years old is forced to marry a thirty-year old man. The dowry that he is going to pay will allow the family to survive for a while, and in addition to that, they will have one less mouth to feed. For her parents “It’s the best thing that can happen to Nojoom. Her husband will take good care of her.”

Nojoom, Age 10 and Divorced

Khadija Al Salami

Âنآ نجوم بنت العاشرة ومطلقة

I am Nojoom, Age 10 and Divorced

Khadija Al Salami

فتاة يمنية تبلغ من العمر عشر سنوات، أُزعمت على الزواج من رجلٍ في عمر الثلاثين، فالعمر الذي سيدفعه سيسمح لعائلة نجوم بالاستمرارية لفترة من الوقت، وبالإضافة إلى ذلك سيستبقي عدد من تحتاج العائلة إلى تأمين فوائدهم شخصاً واحداً. والدا نجوم يفكرون بأن هذا أفضل ما يمكن أن يحدث لنجوم، سيعتمد على زوجها.

Khadija Al Salami is an award-winning documentary filmmaker and Yemen’s first female film director, having made 25 documentaries for various TV stations. With Charles Hoots, she has written a book, The Tears of Sheba, about her experiences growing up in Yemen. She has received the Legion d’Honneur.
Born in 1945 in the town of Quneitra in the Golan, Mohamad Malas represents, like no other, the Syrian auteur Cinema. Among his most important films are Dreams of the City (1983), The Night (1992), and Passion (2005).

Ghaila moves to Damascus to study acting and rents a room in a traditional community house where other young Syrians from different regions also live. She meets Fouad, an aspiring filmmaker fascinated by her ambiguity. Their love story blossoms within the house while the Syrian revolution rise in the streets outside.

Script: Mohamad Malas, Samer Mohamed Ismail
Cinematography: Joude Gorani
Editing: Ayhan Ergursel
Sound: Ghanem El Mir, Belal El Hajj
Music: Toufic Farrouch, Charbel Haber
Cast: Najla El Wa’za, Bilal Martini, Gianna Aanid
Production: Abbout Productions

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Born in Siberia, Andrey Zvyagintsev graduated from the drama school as an actor. He worked as an actor for film and theater and worked for TV stations. In 2003, he directed his first feature film, The Return, which received several awards. His second feature film, The Banishment, premiered at the 2007 Cannes Film Festival and was nominated for the Palme d'Or. His 2011 film, Elena, premiered at the 2011 Cannes Film Festival, in the «Un Certain Regard» section, where it won the Jury Prize. Leviathan received a Golden Globe for Best Foreign Language Film in 2015.

Kolia lives in a small town near the Barents Sea, in northern Russia. He has his own auto-repair shop. His shop stands next to the house where he lives with his young wife, Lilya, and his son from a previous marriage, Romka. Vadim Shelevyat, the Mayor of the town, wants to take away Kolia’s business, house and land. First, he tries buying off Kolia, but Kolia will not accept losing everything he has, not only the land, but also all the beauty that has surrounded him since he was born. So Vadim Shelevyat becomes more aggressive...
After a long period of asceticism, Jesus joined the members of his community, supported by his disciple and steward, Judas. His teaching amazed crowds and drew the attention of the rebellious, the high priests and the Roman authorities. When he drove the merchants out of the Temple, Judas appeared to be the guardian of his master’s words.

Born in 1966 in Algeria, Rabah Ameur-Zaimeche arrived in France in 1968. He grew up in the city of Bosquets in Montfermeil, in Seine-St-Denis. After finishing his studies in humanities, he founded the company Sarrazink Productions in 1999. Since then, he has produced and directed five films.
A young orphan, Aïcha, is taken for sale from her home in the Atlas Mountains and finds herself at the mercy of a petty criminal. They soon cross paths with Zacaria, a Moroccan and Iraqi writer, who has left everything to search for his missing brother. The group embarks on a journey that will lead them across Morocco, to Istanbul, and across the plains of Kurdistan and beyond.
In a land without color, a land where water is contaminated by a strange phenomenon of “water bugs”. He wears makeup and dresses as a woman. He dances on a cart drawn by a dying horse, and his father has practically abandoned him. One day, Tarik’s horse, Larbi, stops in the middle of a procession and refuses to take another step. Tarik will have to learn to live again and surrender to the colors of his life, the only way to escape the dullness of the world around him.

Hicham Lasri is a Moroccan filmmaker. After studying law and economic, he began a long learning period, writing plays, novels, screenplays and comic books. His first film, The End, talked about the last days of the reign of King Hassan II. In 2013, he directed They are the Dogs. This feature draws parallels between the Arab Spring in Casablanca of 2011 and bread revolts in Morocco of 1981. The film won numerous awards.
Following a car accident on a lone mountain road, a man loses his memory. He walks along a deserted path and helps others with engine trouble to repair their car. They are reluctant to leave him stranded, so they take him to their estate in Lebanon’s Bekaa valley, where local production includes much more than agricultural products and he finds that he may never leave again.
Theeb (Arabic for Wolf) lives with his Bedouin tribe in a forgotten corner of the Ottoman Empire. After the death of his father, it falls to Theeb’s brother, Hussein, to raise him. Hussein tries to teach Theeb the Bedouin way of life, but the young boy is more interested in mischief than mentorship. Then their lives are interrupted by the arrival of a British Army Officer and his guide on a mysterious mission.

Hicham Lasri

They are the Dogs

Majhoul has spent 30 years in Moroccan jails for protesting during bread riots in 1981. He finds freedom during the Arab Spring. A TV crew decides to follow him as he searches for his past. A modern Ulysses, Majhoul leads them on a crazy journey through Casablanca, in the heart of a Moroccan society in turmoil.

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They are the Dogs

Hicham Lasri

Feature Fiction

Script: Hicham Lasri
Cinematography: Ali Benjelloun
Editing: Safaa Baraka
Sound: Aissam Elkhayat
Cast: Hassan Badida, Yahya El Fouandi, Jalal Fijaj, Malek Akhmiss
Production: Ali N‘productions - Nabil Ayouch

Contact
Zaza Films Distribution
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31 Beirut Cinema Days
Not far from Timbuktu, now ruled by the religious fundamentalists, Kidane lives peacefully with his wife, Satima, his daughter, Toya, and his son, Issan. In town, the people suffer, powerless, from the regime of terror imposed by the jihadists. Music, laughter, cigarettes and even soccer have been banned. Every day, the new improvised courts hand down tragic and absurd sentences. Kidane and his family are at first spared the chaos that prevails in Timbuktu, but their destiny changes when Kidane accidentally kills Amadou and must face the new laws of the foreign occupiers.

Born in 1961, Abderrahmane Sissako is an African film director and producer who has worked in Mali and France. His film *Waiting for Happiness* was screened at the 2002 Cannes Film Festival as an official selection under Un Certain Regard, winning the FIPRESCI Prize. His 2007 film *Bamako* received much attention. His 2014 film *Timbuktu* was selected to compete for the Palme d’Or at the 2014 Cannes Film Festival and has been nominated for an Academy Award for Best Foreign Language Film.

موريتانيا / فرنسا

2014 / DCP / 97min / In Arabic, French and Tamasheq with English subtitles

Script: Abderrahmane Sissako
Cinematography: Sofian El Fani
Editing: Nadia Ben Rachid
Music: Amine Bouhafa
Sound: Philippe Welsh, Roman Dymny, Thierry Delors
Cast: Ibrahim Ahmed Aka Pino, Toulou Kiki, Abel Jafri, Hichem Yacoubi
Production: Les Films Du Worse Dune Vision

تمبيكتو

عبد الرحمن سيساكو

Not far from Timbuktu, now ruled by the religious fundamentalists, Kidane lives peacefully with his wife, Satima, his daughter, Toya, and his son, Issan. In town, the people suffer, powerless, from the regime of terror imposed by the jihadists. Music, laughter, cigarettes and even soccer have been banned. Every day, the new improvised courts hand down tragic and absurd sentences. Kidane and his family are at first spared the chaos that prevails in Timbuktu, but their destiny changes when Kidane accidentally kills Amadou and must face the new laws of the foreign occupiers.

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Script: Abderrahmane Sissako
Cinematography: Sofian El Fani
Editing: Nadia Ben Rachid
Music: Amine Bouhafa
Sound: Philippe Welsh, Roman Dymny, Thierry Delors
Cast: Ibrahim Ahmed Aka Pino, Toulou Kiki, Abel Jafri, Hichem Yacoubi
Production: Les Films Du Worse Dune Vision

تمبيكتو

عبد الرحمن سيساكو

Not far from Timbuktu, now ruled by the religious fundamentalists, Kidane lives peacefully with his wife, Satima, his daughter, Toya, and his son, Issan. In town, the people suffer, powerless, from the regime of terror imposed by the jihadists. Music, laughter, cigarettes and even soccer have been banned. Every day, the new improvised courts hand down tragic and absurd sentences. Kidane and his family are at first spared the chaos that prevails in Timbuktu, but their destiny changes when Kidane accidentally kills Amadou and must face the new laws of the foreign occupiers.

Born in 1961, Abderrahmane Sissako is an African film director and producer who has worked in Mali and France. His film *Waiting for Happiness* was screened at the 2002 Cannes Film Festival as an official selection under Un Certain Regard, winning the FIPRESCI Prize. His 2007 film *Bamako* received much attention. His 2014 film *Timbuktu* was selected to compete for the Palme d’Or at the 2014 Cannes Film Festival and has been nominated for an Academy Award for Best Foreign Language Film.
THE RED DIGITAL NETWORK

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Screen Institute Beirut (SIB) initiative started at a point when a critical mass of ambitious and talented documentary filmmakers in the Arab region had few options for realizing their projects. Access to funding and professional equipment for production and post-production was and still is extremely limited considering the size of the region. In this context SIB Film Fund was created in November 2009 and is so far the only fund in the Arab world devoted exclusively to documentary. It offers grants for the development, production and post-production of films by emerging and proven talents from the Arab world. Since its launch, SIB Film Fund has awarded 65 grants to projects out of which 30 films are completed and currently in distribution. The Screen Institute provides additional support to the grantees through workshops, advising and networking opportunities. The ambition is to make their films visible to large audiences, to ensure and increase the grantees chances of finding local and international distributors to their films – and not least to help them find funding for their next projects.

Screen Institute Beirut is proud to present three of its grantees films in the official selection of Ayam Beirut Film Festival.

- **Roshmia** by Salim Abu Jabal
- **Saken** by Sandra Madi
- **Diaries of a flying dog** by Bassem Fayad
- **The immortal sergeant** by Ziad Kalthoum

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Documentaries

Diaries of a Flying Dog
Home Sweet Home
Immortal Sergeant
In this Land Lay Graves of Mine
Iraqi Odyssey
Letters from Al Yarmouk
Monumentum
Mother of Unborn
On the Bride’s Side
Return to Homs
Roshmia
Saken
Silvered Water, Syria Self-Portrait
The Council
The Fourth Stage
The Shebabs of Yarmouk
The Wanted 18
Twenty Eight Nights and a Poem
A family of four generations - and a dog - in a house in the Lebanese mountains. What is life in an endless war? Which values to choose for your children? What is society in a civil war? What is a nation? Is healing possible? Going through his diaries, from the day he was born in 1975 until the rise of the Islamic state, the director contemplates the details of life in the midst of war and anxiety.
The director returns to her native Lebanon due to the financial difficulties of her father, the principal of a progressive school in south Beirut. The family home sees frequent, lively and often humorous discussions. From these debates emerge the recent history of the country and the ways in which political change has irreversibly transformed society.

Born in 1974 in Lebanon of a Lebanese father and Palestinian mother, Nadine Naous studied cinema and literature and has worked as a journalist, translator, actress and coach. In 2006, she directed her first documentary, My Palestine, and later her first short fiction, Clichés, in 2009. Naous is also an artist and author of several installations that mix super 8 films, videos, photos and audio.
At the beginning of the Syrian revolution, even though I had completed my military service, I waited an entire year to be discharged, without hope. Having the rank of a sergeant, I was appointed to the military cinema of Bassel al-Assad, which had not shown a film for fifteen years. Every day, back home, I took off my military uniform and returned to normal life. I started shooting with my small camera and listened to the stories of the artists and the technicians: destruction, displacement and loss ... Then I’d go home to watch the news, about destruction, violence and shelling. When the sun rose, I announced my withdrawal from the army and my refusal to take up arms.
Selling my land in my “Christian village” to a Muslim has taken me on a journey into present-day territorial and demographic fears that divide Lebanon. Since the war ended in 1990, land transactions are completing what the war did not achieve: partitioning the country into sectarian enclaves. By intimately interweaving memories of my own with those of the film’s protagonists - and of Lebanon as a whole - the film reveals a dark present where a charged landscape reflects different communities’ reciprocal fears, hatred and intolerance.
Born in 1955 in Iraq, Samir migrated with his family to Switzerland in the 1960s. He first works as a freelance author and director in 1982. Today, Samir is well known for his unique fiction, documentary and experimental films, whose innovative character has drawn attention at various festivals and won numerous awards. Besides his own projects as an independent producer and director, he regularly directs theatre plays and works in visual arts.

Like in his famous film Forget Baghdad, Samir spent more than five years collecting his family’s memories dispersed around the globe which forms the basis of his new movie Iraqi Odyssey. The director traveled hundreds of hours to meet his uncles and cousins in Moscow, New York, New Zealand, Baghdad and Paris and to sail in an odyssey for which he had chosen 3D technology.
Letters from Al Yarmouk

Rashid Masharawi

Born and raised in the Shati refugee camp in the Gaza strip, Rashid Masharawi is a self-taught filmmaker. His filmography includes Haifa, Laila’s Birthday, Ticket to Jerusalem and the documentary Live from Palestine. In 1996, he founded the Cinema Production and Distribution Center (CPC) in Ramallah, which organises workshops to help young Palestinian filmmakers. The CPC also initiated the Mobile Cinema, which brings screenings to refugee camps in the form of an annual Kids Film Festival.

The film is about camp letters from a refugee camp received in very difficult moments, messages that yearned for life while facing death, moments of love in war time and the concerns of refugees about homeland and exile.

It is a story within a story that is told through still and moving images, through voices and scenes that intertwine, painted with hope for a better life - letters written by a film in a documentary style that resembles life.
Several Arab countries have recently witnessed the tearing down of monuments representing old regimes, turning the pages of history. In Lebanon, different groups continue to inaugurate new monuments and invading so-called “public spaces” - and further deepening the country’s divisions.

In addition to working as a photographer and director of photography for a number of documentary films, Fadi Yeni Turk is the director and scriptwriter of the short and long documentary films Demo, Layn, and When the War Sank In.

Contacts
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Lebanon
2015 / DCP / 80min / In Arabic with English subtitles
Script: Fadi Yeni Turk, Bartlomiej Woznica
Cinematography: Fadi Yeni Turk
Editing: Vartan Avakian
Music Composition: Khaled Yassine
Sound: Ali Hammoud
Production: Fadi Yeni Turk
In a forgotten corner of Egypt lives a woman who is yearning for a child. Having no option but to live on the fringe of her community because of her infertility, Hanan lingers between a dream that is slowly slipping away and her struggle to find a place where she belongs. While everything that surrounds her bustles with fertility and mortality, she wonders how to give meaning to the time that she has in between.

In Arabic:
في زاوية منسية من مصر تعيش حنان التي ترتوح إنجاب طفل، لكنها تعاني انعدام الخيارات، تعيش على هامش المجتمع بسبب كونها تعاني العقم. تنزلق حنان بين الحلم الذي يندر بطفئ ونصاقة إيجاد مكان تنتمي إليه، بينما كل ما يحيط بها يضح بالخصوصية والنفوذ، تتساءل عن معنى الوقت بين هؤلاء الناس.

Nadine Salib
Mother of Unborn

Born in Egypt in 1984, Nadine Salib studied filmmaking. She started as an assistant director in commercials, then worked as a first assistant and script supervisor in many short and long independent films. In 2011, she participated in several filmmaking workshops where she directed her first short documentary, Fagr (Dawn) which was shown in many festivals and won many prices. Um Ghayeb is her first feature.
A Palestinian poet and an Italian journalist meet five Palestinians and Syrians in Milan who entered Europe via the Italian island of Lampedusa after fleeing the war in Syria. They decide to help them complete their journey to Sweden – and hopefully avoid getting themselves arrested as human trafficking – by faking a wedding. With a Palestinian friend dressed up as the bride and a dozen or so Italian and Syrian friends as wedding guests, they cross halfway over Europe on a four-day journey of 3,000 kilometers.

Gabriele Del Grande
Khaled Soliman Al Nassiry
Antonio Augugliaro

Italy
2014 / DCP / 98min / In Arabic with English subtitles

Script: Gabriele Del Grande, Khaled Soliman Al Nassiry, Antonio Augugliaro
Cinematography: Gianni Bonardi
Editing: Antonio Augugliaro
Sound: Tommaso Barbaro
Production: Gina Films

Khaled Soliman Al Nassiry is a poet, literary critic and graphic designer. A Palestinian-Syrian, he was born in Damascus in 1979 and has lived in Milan since 2009. He is currently working as editorial director and graphic designer for the Emiratian Publisher Noon.

Antonio Augugliaro is an editor and a director. He started his career working in the field of video art with Studio Azzurro. Today, he works for TV channels like Sky and Discovery and on independent cinema productions in Milan.
Filmed over three years in Homs, Syria, the film accompanies two unique young men from when they are dreaming of freedom and calling for pacifism to when circumstances force to make different choices. Basset, the 19-year-old goalkeeper for the national football team, turns into an iconic demonstration leader and singer – and later a fighter. Ossama, a 24-year-old, well-known cameraman who is critical, pacifist and sarcastic, has a change of heart when he is detained by the regime security forces.
Since 1956, 80-year-old Yousef has lived in a shack in Roshmia Valley with his wife Amna. Life is quiet until the municipality of Haifa endorses a new road project across the valley which will result in the demolition of their shack. Aouni, who looks after the couple, acts as a middleman between them and the municipality; negotiations lead to tension amongst the three.

Yousef Shafek

Since 1956, 80-year-old Yousef has lived in a shack in Roshmia Valley with his wife Amna. Life is quiet until the municipality of Haifa endorses a new road project across the valley which will result in the demolition of their shack. Aouni, who looks after the couple, acts as a middleman between them and the municipality; negotiations lead to tension amongst the three.

Salim Abu Jabal studied Arabic Literature, theatre and scriptwriting and has worked in journalism, film criticism and production. Best known for his role as casting director and producer of renowned Palestinian and international award-winning films, Salim has also directed a number of films. Roshmia is his first feature.
In 1980, a young 18-year-old Palestinian fighter called Ibrahim Salameh left his family in Kuwait to join the Palestinian revolution in Lebanon. Two years later, Ibrahim was shot while on duty, leaving him paralyzed and ending his dream of being part of the revolution. *Saken* is a film about this fighter and his caretaker Walid, an Egyptian man who came to Jordan to find work. *Saken* is a film about friendship and sacrifice.

*Documentaries*

**Saken**

**Sandra Madi**

**Palestine / Jordan**

2014 / DCP / 90min / In Arabic with English subtitles

Cinematography: Ali Saadi
Editing: Raed Zeno
Sound Designer: Baha Othman
Production: Red Carbon Productions

In 1976 in Amman and a graduate from the Arab Institute of Film, **Sandra Madi** is a Palestinian film director, actress and writer. Acting and improvising in theatre, she won three best actress awards. She has worked as a radio presenter, directed many programs for Jordan Television and produced and directed TV documentaries with Aljazeera.
Ossama Mohammed
Wiam Simav Bedirxan

Silvered Water, Syria Self-Portrait

Ossama Mohammed

Wiam Simav Bedirxan

Silvered Water, Syria Self-Portrait

In Syria, everyday, YouTube users film and then die while others kill and then film. In Paris, driven by my inexhaustible love for Syria, I found that I could only film the sky and edit the footage posted on YouTube. During the tension between my estrangement in France and the revolution, I had an encounter: a young Kurdish woman from Homs began to chat with me and asked: “If your camera were here in Homs, what would you be filming?” Silvered Water is the story of that encounter.

Ossama Mohammed

Wiam Simav Bedirxan

Silvered Water, Syria Self-Portrait

Ossama Mohammed has directed a number of fiction and documentary films which have been screened at prestigious cinema festivals. He co-directed with Omar Amiralay and Mohammad Malas and worked as an artistic consultant on Amiralay's movie, The Flood. Ossama has served as juror, tutor and speaker in workshops and many international festivals.

Wiam Simav Bedirxan

Silvered Water, Syria Self-Portrait

Wiam Simav Bedirxan is a Syrian Kurdish documentary filmmaker who teaches elementary school in Homs. Wiam documented the Siege of her city, sending footage via the internet to Ossama Mohammed in Paris in order to make Silvered Water.
When a United Nations primary school for Palestinian refugees in Jordan’s Sukhna announces student council elections, its students are keen to establish a council system that addresses inter-student relations and student-teacher relationships. The Council is about the journey of two students from the moment the elections are announced until the end of the academic year.

Yahya Alabdallah (born 1978, Libya) is a writer, director, producer and a literary critic. Yahya’s The Last Friday (2011) won several awards including Special Jury, Best Actor and Best Composer at the Muhr Arab competition. His filmography includes award-winning shorts such as Six Minutes (2004), A Man in a Cup (2006), Pummelo (2008) and SMS (2008).
Ahmad Ghossein’s new work, *The Fourth Stage*, weaves a complex an unlikely union of illusion and myth between three concurrent worlds of which he is a part: cinema, magic, and the changing landscape of southern Lebanon.

**Ahmad Ghossein**

Ahmad Ghossein is an artist and filmmaker whose work explores political history through personal narrative. His works include *What Does Not Resemble Me Looks Exactly Like Me* with Ghassan Salhab and Mohamad Soueid, *Faces Applauding Alone*. His work has been screened at a number of international film festivals. His short film *My Father is Still a Communist* was named Best Short Film at the Doha Tribeca Film Festival (2011). He is currently preparing for his first feature film.
The “Shebabs” or youth - of Yarmouk are a group of friends who know each other since adolescence... In the largest Palestinian refugee camp of the Middle East, established in Syria in 1957, they share their daily life and search for a future. Third generation of exiles, they no longer dream of returning to Palestine. But their thirst for life and their desire to revolt runs into the camp’s walls.

In March 2011, the revolution broke out in Syria. The camp would be largely destroyed, the youths’ lives disrupted. Shot just before the revolution, the film crystallizes their last moments together in Yarmouk.

Born in 1982, Axel Salvatori-Sinz studied anthropology then moved on to filmmaking. His first feature documentary, *The Shebabs of Yarmouk*, won the «New Look» prize for best first film at the Visions du Reel; the RTP prize in the category search DocLisboa, and the best film prizes at the Jean Rouch and Al Ard Film festivals. He is currently making a film, in relation with the Syrian events. He also works as an editor and camera operator.
Amer Shomali & Paul Cowan

The Wanted 18

Amer Shomali was born in Kuwait and is currently based in Ramallah. A multidisciplinary artist, animator, and activist, he made his film debut with the animated short Dying of the Light in 2008. The Wanted 18 is his first feature.

Paul Cowan was born in Montreal. He has directed several feature documentaries for television and film, including The Kid Who Couldn't Miss in 1983, Democracy on Trial: The Morgentaler Affair in 1984, Justice Denied in 1989, and Westray in 2001, which won the Genie Award for Best Documentary. The Wanted 18 is his latest film.

Through stop-motion animation, drawings and interviews, directors Amer Shomali and Paul Cowan recreate an astonishing true story from the First Palestinian Intifada: The Israeli Army’s pursuit of eighteen cows, whose independent milk production on a Palestinian collective farm was declared “a threat to the national security of the state of Israel.”

From the First Palestinian Intifada: The Israeli Army’s pursuit of eighteen cows, whose independent milk production on a Palestinian collective farm was declared “a threat to the national security of the state of Israel.”

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Akram Zaatari has produced more than forty videos, a dozen books, and countless installations of photographic material, all pursuing a range of interconnected themes, subjects and practices related to excavation, political resistance and the lives of former militants.

Lebanon
2015 / DCP / 105min / In Arabic with English subtitles

Cinematography: Bassem Fayad, Mark Khalifeh, Akram Zaatari
Editing: Jowe Harfouche, Elias Chahine
Music Composition: Nadim Mishlawi
Sound: Karine Basha
Production: Musée Nicéphore-Niépce, Afac

Partly a study of a photographer’s studio in the mid twentieth century and partly an exploration of the essence of archives today, this film tries to understand how this mode of producing images functioned in the lives of communities it served, and why it seized to exist and what it led to?

الفيلم هو في جزء منه دراسة لممارسة مصور إستوديو في منتصف القرن العشرين، والجزء الآخر يبحث عن جوهر أرشيف اليوم، يحاول هذا الفيلم أن يفهم آلية عمل هذا النمط من إنتاج الصور، وحياة المجتمعات التي خدمها وكيف استمرت في الوجود واللي ماذَا أدَت؟
The European Union is made up of 28 Member States who have decided to gradually link together their know-how, resources and destinies.

Together, during a period of enlargement of 50 years, they have built a zone of stability, democracy and sustainable development whilst maintaining cultural diversity, tolerance and individual freedoms.

The European Union is committed to sharing its achievements and its values with countries and peoples beyond its borders.
الجديد دائماً معك

www.aljadeed.tv
The International Organization of la Francophonie (IOF) brings together countries with French as a common language. It has 77 member states and governments (57 members and 20 observers) on all five continents, and accounts for a population of 890 million people.

It represents a unique group of countries which, using a common language, develops political, economic and cultural cooperation between members. Promoting cultural diversity and cultural development is one the IOF’s main areas of action. This commitment is very well illustrated by its activities for the promotion of cinema and audio-visual production, which are key vectors of cultural expression, as well as dynamic economic sectors.

Through its program “Image”, IOF helps professionals in French-speaking developing countries write, produce and distribute their creations, and promote them at film festivals and markets. IOF has a long history of active support for the development of French-speaking cinema, notably through the Francophone Fund for Audio-visual Production in the South, which was created in 1988, has promoted a large number of films over the years and unites and informs cinema professionals via its website “Images Francophones”. IOF also organizes events that pay tribute to the pioneers of African cinema and promote its films and filmmakers.

IOF has decided to partner with skills development workshop “La Fabrique des Cinémas du Monde” and fund French-speaking film projects driven by teams of producers and filmmakers selected after a request for international applications. Its aim is to stimulate the renewal of talent and secure the feasibility of film projects designed and produced by a new generation of French-speaking filmmakers.
L'Orient-Le Jour, passeur d’art(s)
L'Orient-Le Jour a toujours été le témoin des grands changements culturels du pays, tant artistiques que cinématographiques. À l'écoute des créateurs confirmés comme des talents émergents, nous ne cesserons jamais de sonder le pouls de la ville, mais aussi de ses régions. Pour être, d’une part, les témoins et les passeurs des manifestations culturelles dans leur ensemble, et, de l’autre, pour encourager tous ceux qui portent l’art en étendard contre l’obscurantisme, l’ignorance et le terrorisme (intellectuel).

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Doha Film Institute is proud to support regional and international talent through our film funding programmes.

Timbuktu
by Abderrahmane Sissako
France / Mauritania / Qatar

In this Land Lay Graves of Mine
by Reine Mitri
Lebanon / Qatar

Ladder to Damascus
by Mohamad Malas
Syria / Lebanon / Qatar

The Valley
by Ghassan Salhab
Lebanon / France / Germany / UAE / Qatar

Theeb
by Naji Abu Nowar
Jordan / UAE / UK / Qatar

Roshmia
by Salim Abu Jabal
Palestine / UAE / Lebanon / Syria / Qatar

Home Sweet Home
by Nadine Naous
France / Lebanon / Qatar

Eyes of a Thief
by Najwa Najjar
Palestine / Algeria / France / Iceland / Jordan / Qatar

For more information on our film funding programmes, please visit www.dohafilminstitute.com/financing
Short Films

Brother in Law
Central Market
Cotton
Free Range
I, the Memorious
In Overtime
Light
One of These Days
The Aftermath of the Inauguration of the Public Toilet at Kilometer 375
The Third Hand
Wooden Hand

أفلام قصيرة

نسيبي
السوق المركزي
قطن
سابية
ميموريوس
في الوقت الضائع
ضوء
ذات يوم
ما بعد وضع حجر الأساس لمشروع
الحمام بالكيلو 375
اليد الثالثة
يد اللوح
**Beirut Cinema Days**

**Brother in Law**

Setif, in present-day Algeria. Ali, a young man from the lower class leads a dull, narrow and isolated life. One evening, he is forced to give his sister-in-law a ride home, yet Habiba’s ways totally contradict his own values.

**Central Market**

A boy works during the afternoon at the local fruit and vegetable market carrying groceries and delivering products. He is always looking to make a quick buck. Then an opportunity arises to make some “serious cash” by trying to milk a small goat in a nearby pen.
Based on actual events, Free Range is the story of a cow that crosses the border from Israel to Lebanon and meets with 16-year-old Malakeh and her family.

The film captures the pivotal special moment when a girl gets her menstrual cycle for the first time. The girl is a shepherd on the highway leading to the city of Najaf to take the piece of white cotton from the dead body to clean herself.
**I, the Memorious**

Set in the turbulent Middle East, *I, the Memorious* is a unique exploration of the ethereal world of ghosts. It chronicles the spiritual and abstract journey of a lonely soldier wandering the streets of a complicated life, lost in the search for love.

**Nizar Sfair**

Nizar Sfair is an independent director with experience working on TV commercials in the Middle East. Nizar’s work has been honored at several festivals. Nizar is currently developing the script for his first feature film.

**Rami Yasin**

When 40-year-old Amir visits his ailing father in the hospital in order to reveal a long-held secret, their dysfunctional relationship gets in the way. As the two men battle out their differences, the tension mounts on Amir, who finally withdraws and leaves.

Rami Yasin moved to producing, writing, directing and acting in independent cinema.
A humble dentist finds himself in a unique situation to take revenge on a corrupt government official.

A humble dentist finds himself in a unique situation to take revenge on a corrupt government official.

One of these days

Rawad Hobeika

Rawad Hobeika is a sound recordist based in Beirut, Lebanon. He has worked on a variety of short and feature-length fiction and documentary films. One of These Days is his directorial debut.

Yassmina Karajah

Yassmina Karajah is a graduate of the Bristol Law School. Yassmina’s focus is creating character-driven films that challenge dominant social narratives and explore a diversity of diasporic voices and stories.
Fear is an instinct lying under the skin. But what if it mutates?

الخوف هو غريزة الكذب تحت الجلد. ولكن ماذا لو تحور؟

Script: Sherif Naguib / Cinematography: Mahmoud Youssef / Editing: Hisham Saqr
Sound: Ahmed Gaber / Cast: Samy Sayed / Production: High Cinema Institute

Omar El Zohairy worked as an assistant for Yousry Nasrallah, Ahmed Abdallah and many other prominent film directors in Egypt. His first short feature film, Zafir, won the Jury Special Mention Prize at the Muhr Arab Short Competition.

Omar El Zohairy
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E: elzohairyo@yahoo.com

Hicham Elladdaqi
has worked as an editor on various films and television programmes in Morocco. He participated in the Méditalent screenwriting residency with The Third Hand.

Zineb just passed her baccalaureate. Like all the young girls in the area, she wants to study in the city. But her parents do not even have enough to pay the electric bill.

Hicham Elladdaqi
Le Moindre Geste Production
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T: +212 656 34 30 75
E: alaa.e.aljem@gmail.com

Hicham Elladdaqi
...
Five-year-old Amira does not like school. In order to avoid going, she comes up with an idea that she can’t stop and that goes further than she expected…
كماتكونون تكون الأخبار
هو عبارة عن ورشة عمل إقليمية لكتابة سيناريو أول فيلم روائي طويل تهدف
إلى دعم وتطوير مشاريع مخرجي بلدان الحوض المتوسط الصاعدين.

هذا الحدث سوف يعقد في بيروت
من 12 إلى 18 آذار 2015 بالتوازي مع مهرجان أيام بيروت السينمائية
وملتقى بيروت السينمائي لتوفير فرصة للمخرجين الشباب وطلاب الدراسات السينمائية
بلااستفادة من المحترفين اللبنانيين والأجانب من ذوي الخبرة لتطوير مشاريعهم.

تزامن هذه الأحداث، والمساهمة في إقامة أسبوع سينما في بيروت، مع مختلف مكوناته وخلق
التآزر بين الأحداث والتبادلات بين فناني بلدان الحوض المتوسط والدول العربية سيؤدي بلا شك
إلى بناء شبكات مهنية ضرورية لتقدّم وتطور قطاع السينما في لبنان.

**Méditalents** is a regional scriptwriting workshop dedicated to first feature-length
fiction films, aiming at supporting and developing projects of emerging filmmakers from
the Mediterranean region.

This event will be held in Beirut
between 12 and 18 March 2015, in parallel with the Arab film festival,
**Beirut Cinema Days** and the **Beirut Cinema Platform** (BCP).
Méditalents will provide a unique opportunity to young filmmakers
and filmmaking students to develop their projects and
benefit from Lebanese and foreign expertise.

These events coincide and contribute to the establishment of a cinema week in Beirut
with its various components, creating synergy between the events and exchange
between artists, from the countries of the Mediterranean basin and the Arab countries,
will undoubtedly lead to build professional networks necessary for the progress and
development of the film industry in Lebanon.
L’Institut français du Liban aime le CINÉMA et le prouve !

Toutes les semaines, trois séances au Cinéma Montaigne (mardi à 19h30 : « Grands Classiques » ; mercredi à 19h30 : « nouveaux cinémas » et vendredi à 16h : « Ciné-goûters » - cinéma jeune public), ainsi que régulièrement des projections exceptionnelles.
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أيام بيروت السينمائية الثامنة
20 - 21 آذار
BEIRUT CINEMA DAYS 8TH EDITION
Partnership with UNICEF
Master Class with filmmaker Hicham Larsi
Networking Session
Sleepless Nights DVD launching
& signature
Beirut Cinema Platform
Beirut Cinema Classics
Seeing the Self

Nineteen short films (1 - 5 min each) by young Syrian refugees and Lebanese participants will be screened on Friday 13th March, 4pm at Metropolis Empire Sofil, in the presence of the participants.

Beirut DC, with the support of UNICEF Lebanon, held two video storytelling workshops in the Bekaa Valley and Beirut. The participants were Syrian refugees and Lebanese, all teenagers from disadvantaged communities. The workshops followed a social therapy process whereby participants explored their personal stories and turned them into short films. The process of conceiving and producing these films enhanced the participants’ skills of creativity and self-expression. Sharing these stories through video sheds a different light on the participants’ experiences, highlighting their struggles and giving them a better understanding of their reality.

Nineteen of these movies will be screened during the Beirut Cinema Days film festival. After the screenings, the young participants will discuss their works with Syrian and Lebanese audience.

The workshop was led by:

- Sabine Choucair (social therapy, creative process)
- Eliane Raheb (creative, filming and editing process)
- Farah Kassem (creative, filming and editing process)

Coordinator: Cendrella Abi Gerges
With the help of: Women Now SFD, Himaya, Amel Association, Tahaddi
Organised by: Beirut DC
“Seeing the self” project is financed by the European Union and supported by UNICEF.

FREE ENTRANCE.
Filmmaker and screenwriter Hicham Lasri will give a Master Class in which he will discuss his distinct style of filmmaking.

Troubadours, insurgents, women in chains. Since directing his first short films, namely Android in 2011, filmmaker and screenwriter Hicham Lasri has not stopped delving into Moroccan society, shedding light on its outcasts and giving them a voice.

Born in Casablanca, Lasri has worked extensively in theater, cinema and television, writing diverse scripts and plays. He has collaborated with acclaimed Moroccan filmmakers, including Nabil Ayouch and Lahcen Zinoun, and developed a distinctive style in his first short films before unveiling his feature debut, The End. Presented as part of the ACID Selection at the Cannes Film Festival in 2012, the film won over critics with its intelligent camerawork, stylish black-and-white visuals and audacious tone, critical of the monarchy. In They Are the Dogs, his acclaimed follow-up produced by Nabil Ayouch, Lasri blended fiction and documentary to examine present-day Morocco. It tells the story of a long thought-to-be-dead insurgent who is released after thirty years of imprisonment at a time when the Arab world is undergoing radical changes. The film and the electric performance of its lead actor, Hassan Badila, won several awards at the Dubai and Marrakech film festivals. The prolific Lasri has just released his newest opus, The Sea Is Behind, at the 2015 Berlin International Film Festival (Panorama Section). In it, he returns to black and white to address a civilization on the verge of extinction where social segregation rules.

Moderated by Antoine Khalife, producer and head of Arab programming at the Dubai International Film Festival.
The festival is organizing a Networking Session that seeks to bring together film talents from the Arab World with Lebanese, regional and international key industry experts. This session aims to allow emerging film talents to find the adequate initiatives to fund, support, pitch and/or screen their forthcoming film projects. It also introduces industry professionals to Lebanese and Arab film talents.

Several professionals will take part in this session:

- Bass Breche (Director, Scenario Beirut)
- Birgit Kohler (Co-director of Arsenal – Institute for Film and Video Art in Berlin and a member of the selection committee for the International Forum of New Cinema / Berlin International Film Festival)
- Jasmin Basic (Programmer, Visions du Réel, Nyon)
- Josef Kullengård (Project Manager, Malmö Arab Film Festival)
- Khalil Benkirane (Head of Grants, Doha Film Institute)
- Marc Perkins (Head of Documentaries, BBC Arabic)
- Mohammed Belhaj (Executive Producer, Al Jazeera Documentary Channel)
- Paul Baboudjian (Executive Director, Screen Institute Beirut)
- Aisha Habli (Events Manager, Zoomal)
- Leila Sawaya (UNDP Project Manager, IDAL)

To register and save a seat, please send an email to info@beirutdc.org

(IDAL, UNDP)
Layali Bala Noom (Sleepless nights)

Saturday 14 March 2015, 6:30 PM, Metropolis Empire Sofil

After its premiere at the prestigious San Sebastian film festival in Spain, screenings at other international festivals, theatrical releases in Paris and Lebanon and a ranking of fifth of the best 25 non-fiction films of 2013 by «Sight and Sound» magazine, the documentary Sleepless Nights by Eliane Raheb will be released on DVD during the 8th edition of Beirut Cinema Days by MC Distribution.

Sleepless Nights has been screened at more than 40 festivals and won five awards. It has also been shown at Harvard, Georgetown, George Mason and Brown Universities.

The DVD features subtitles in English, French and Spanish as well as conversations with the director and the film’s main characters on major Lebanese TV shows.
BEIRUT DC LAB PRESENTS

BCP
BEIRUT CINEMA PLATFORM

13, 14, 15 MARCH 2015

MLTQF BEIRUT AL-SINEMATI
Beirut Cinema Platform – BCP is a new initiative designed to bring together 14 Arab independent filmmakers with Arab and international industry professionals, with the aim to encourage co-productions, collaborations and partnerships.

This year, out of 115 feature-length documentary and narrative projects, 14 films in development and in the final stages of production were selected from Egypt, Jordan, Lebanon, Palestine, Syria and Tunisia to participate in this platform, taking place between 13 and 15 March 2015, in parallel with the 8th edition of the Arab film festival, Beirut Cinema Days.

The BCP is organized by Beirut DC, in partnership with Fondation Liban Cinema (FLC), the British Council in Lebanon, Screen Institute Beirut (SIB) and the Arab Fund for Arts and Culture (AFAC), in association with Dubai Film Market Enjaaz, with the support of Rez Visual, db STUDIOS, IDAL, the Organisation Internationale de la Francophonie (OIF), the European Union, l’Institut Français du Liban, the Swedish Embassy in Lebanon and The SmallVille Hotel.
Beirut Cinema Classics is a tribute to Arab cinema, which we grew up watching and which made us love the movies. It is a nostalgic glimpse into the good old days when we watched films before we started making them. Many films use such selections to honor or remember movie stars or directors.

In 2014, the world of Arab cinema lost two stars we never thought could disappear, Sabah and Faten Hamama. So how can we have an Arab Film Festival without commemorating them?

To do this, we have selected two movies directed by Henri Barakat, *The Heart Has Only One Love* (1945), stars Sabah and Anwar Wajdi, Suleiman Najib and Mimi Chakib and produced by Assia Dagher. Since we love beginnings more than endings, we selected this films because it marked Sabah’s debut on the big screen.

The second film, *Mouths and Rabbits* (*Afwah wa Araneb*, 1977), is loved by cinema fans and stars, Faten Hamama and Mahmoud Yassin.

**Contacts**

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T: +202 252 83 515
E: afsarraj@amc-art.com

**FIRST COME, FIRST SEATED**
The Heart Has Only One Love

After graduating from boarding school, Suad goes to stay with her father, her stepmother and her daughter, who treat her harshly. Suad falls in love with Rauf, a friend of the family, who loves her back, but the stepmother wants Rauf to marry her own daughter, complicating the story...

Mouths and Rabbits

Naïma lives with her older sister and her family, including her husband, Abdul Majid. Because of their difficult living conditions, Abdul Majid agrees to marry Naïma to Batawi, but she refuses and flees to the town of Mansoura.

Henri Barakat

Henri Barakat is considered to be one of Egypt's most prolific directors due to his work on about 100 films. Henry was born in the Shubra district of Cairo to a family of Lebanese origin and received a law degree before traveling to Paris to study film. He returned to Egypt and began his long artistic journey after graduating from the Faculty of Arts in France in 1935. He began his career as an assistant director. From early on, he was also interested in editing, which was reflected in his directing work. During a career that spanned more than a half century, Barkat made many films today considered to be landmarks of Egyptian cinema. Many of his films feature superstars and received high honors during his long, rich career.
أيام بيروت السينمائية الثامنة
BEIRUT CINEMA DAYS
WWW.BEIRUTDC.Org
MARCH 12-21
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