AYAM BEIRUT
Al Cinema’iya
2010
arab film festival

September 16 - 26, 2010
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Since 2000 and every two years, Beirut DC invites Lebanese moviegoers to discover new films from around the Arab world.

10 years of exploration and travels and a 6th edition of Ayam Beirut al Cinema’iya that can be defined by the diversity of its partnerships and the quality of its selection.

Movies that reflect various sets of emotions, uncertainties, worries and self-questioning. Movies that speak of war and occupation, prison and absence, woes and headaches but also, of travel and return, patience, love and contemplation.

A city, a port, a mountain, a long night, and paths haunted by men and women... her name is Nahla, Aziza, Laila. His name is Carlos.

Through cinema, filmmakers probe their towns and villages, some even decide to “narrate” their country.

11 days during which Beirut DC will share with the audience its passion for cinema and creation.

This year at Ayam Beirut Al Cinema’iya, Everyday Is a Holiday!
Media Partners of the Cinema Days of Beirut

الشركاء الإعلاميون لمهرجان أيام بيروت السينمائية

Supporters of the Cinema Days of Beirut

المؤسسات الداعمة لمهرجان أيام بيروت السينمائية
Special Thanks

and all the volunteers and friends who helped us to prepare this edition!
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For a Wonderful production experience, keep this handy.

Here’s a name and number to keep close. Just post this note on your computer, desk, or agenda and use it, the next time you have a commercial or film to shoot. We’ll put together the right mix of director, producer and crew to make sure it turns out to be a wonderful production.
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I set up Film Clinic to create a hub for talented, undiscovered writers and filmmakers who need a place to sharpen their craft and a platform to launch themselves into the industry.

Mohamed Hefzy
Founder & Managing Director
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Knowing people’s thoughts and preferences helps us making better lives.

36% of Lebanese are “Cinéphile”.

* Based on the Annual Media Consumption Research conducted by ARA Research & Consultancy, 36% of Lebanese watched at least one movie in a Cinetheatre within the past three Months.
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FILMS ARE BORN UNDER A LUCKY STAR WITH ARTE

ARTE PARTNER OF THE CINEMA DAYS OF BEIRUT

Every Day Is a Holiday
Harragas
Inland Gabbla
Laila’s Birthday
Long Night (The)
Mountain (The)
Pomegranates and Myrrh
Son of Babylon
Zindeeq
Every Day Is a Holiday
كل يوم عيد
Dima El-Horr
ديمة الحر

Beirut, current day.

Three women, unknown to each other, board the same bus headed towards the men’s prison in the Lebanese backcountry.

Through the course of this journey across this arid terrain, the women will be forced to confront the quest for their own independence...

Dima El-Horr was born in Lebanon and earned an MFA from the school of the Art Institute of Chicago. Her short films include The Street, 9 Years Later, Prêt à porter from Til. Everyday is a Holiday is her first feature film. Her first short film Salut Cousin! was submitted to the 69th Academy Awards in the category for Best Foreign Language film. Harragas won three major prizes at the 6th Dubai International Film Festival.

Algerian filmmaker and scriptwriter Merzak Allouache has directed 16 films since 1976. His 1996 feature Harragas was submitted to the 69th Academy Awards in the category for Best Foreign Language film. Harragas won three major prizes at the 6th Dubai International Film Festival.

TriBeCa Film Festival announces the addition of Harragas to its 2009 line-up.

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Doc & Film International

Harragas
حرَاقى
Merzak Allouache
مرزاق علواش

Mostaganem, 200 km from Algiers on the coast. Hassan, a smuggler, carefully prepares with the utmost secrecy, a group of illegal immigrants to cross to Spain. Ten “burners” will participate in the trip.

Harragas is the odyssey of a group that illegally crossed the Mediterranean to southern Spain, the gateway to the coveted European Eldorado.

SALES
uMEDIA
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SCRIPT: DIMA EL-HORR, RABIH MRÒUE | Editing: SYLVIE GAMDER | SOUND: PHILIPPE BOUCHEZ | MUSIC: DAVID HADJIA | CAST: NABIL ASLI, SEDDIK BENYAGHOUB, MOHAMED TAKERRET, LAMA BOURJESSI, OHANA TOUIA, SAMIR EL HAKIM | PRODUCTION: LIBRISFILMS, BIFA FILMS, FRANCE 2 CINÉMA | INTERNATIONAL SALES: DOC & FILM INTERNATIONAL


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Judge Abu Laila is forced to become a taxi driver when the government runs out of money to pay for his wages. On the day of his daughter Laila’s seventh birthday, his wife insists that he needs to be home early with a present and a cake. Abu Laila has nothing else on his mind than completing this mission. But the daily life in Palestine is a bit chaotic and takes him in many other directions before he gets home.

Tariq Teguia was born in 1966 in Algiers, where he studied Visual Arts and Philosophy. He has directed several shorts and two feature films, Rome Rather Than You (2006) and Inland (2008), which premiered in competition at the 61th Venice International Film Festival and was awarded the FIPRESCI prize.

At the insistence of his friend Lakhdar, topographer Malek accepts a job in a base camp in Western Algeria, decimated by fundamentalists. He begins the first topographical readings, surveys the surrounding area and measures distances. During the night, his sleep is disturbed by powerful explosions. Coming back to the base-camp the following day, Malek discovers a young African woman hiding in a corner of his hut.

Teha’s Birthday

Rashid Masharawi

Through the refusal of his friend Lakhdar, topographer Malek accepts a job in a base camp in Western Algeria, decimated by fundamentalists. He begins the first topographical readings, surveys the surrounding area and measures distances. During the night, his sleep is disturbed by powerful explosions. Coming back to the base-camp the following day, Malek discovers a young African woman hiding in a corner of his hut.

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When Lakhdar arrives to the site, both she and Malek have disappeared.

Inland

Gabla

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The Long Night
الليل الطويل
Hatim Ali
حاتم علي

Through one night, one long night, three political prisoners are released from jail. They return to their lives and their families, some of whom chose, voluntarily, to be in exile, while others had to pay a very expensive price for staying: shunning, isolation and marginalization. Waiting for the daylight, another prisoner, who hasn’t been released, lives in a long night, with the hope that this night will one day come to an end.

The Mountain
الجبل
Ghassan Salhab
غسان سلسب

40-year-old Fadi is accompanied to the Beirut International Airport by a friend during the night. He is supposed to remain away for a month. But instead of taking the plane, he rents a car and heads to the mountains where he isolates himself from the rest of the world in a hotel room.
Ramallah. A free spirited woman dancer, Kamar, finds herself the wife of a prisoner, Zaid, and away from everything. When she returns to dance, she is confronted to Kais, a Palestinian returnee, who takes her role as the head choreographer. Kamar’s life is thrown into turmoil as she becomes increasingly attached to Kais, and caught in the midst of her desire to dance and breaking the family and society taboos of the prisoner’s wife’s role while life under the family and society taboos of the prisoner, Zaid, and away from all. When she returns to dance, she is confronted to Kais, a Palestinian returnee, who takes her role as the head choreographer. Kamar’s life is thrown into turmoil as she becomes increasingly attached to Kais, and caught in the midst of her desire to dance and breaking the family and society taboos of the prisoner’s wife’s role while life under the family and society taboos of the prisoner, Zaid, and away from all.

PALESTINE

2009 | COLOR | A/BETA SP | 98 MIN
ARABIC, ENGLISH, HEBREW | ENGLISH SUBTITLES
SCRIPT: NAWA NAJJAR
CINEMATOGRAPHY: VALENTINA CANGIOLI | EDITING: BETTINA BOHLER, SOTIRA KYRIOUCO | SOUND: THORSTON BOLZE | MUSIC: MYCHELLE DANA, AMRITA IYAZ | CAST: YASMEEN AL MASRI, ASHRAF FARAH, HAM ABBAS, AL SULAIMAN | PRODUCTION: USTURA FILMS (PALESTINE), RIF FILMS (GERMANY), CINESUD PROMOTION (FRANCE), DESERT DOORS (KUWAIT), ROBIN QUTF (UK)

contacts

SAUSSAL MEDIA CORPORATION | INTERNATIONAL SALES: ROISSY FILMS


Najwa Najjar was born in Baghdad in 1978. After completing her studies and Masters degrees in Europe, he returned to Iraq where he shot the award winning films Dreams (2005) and Son of Babylon (2009). He is the co-founder of Human Film, a European-based production company for feature films.

Mohamed Al-Daradji was born in Baghdad in 1978. After completing his studies and Masters degrees in Europe, he returned to Iraq where he shot the award winning films Dreams (2005) and Son of Babylon (2009). He is the co-founder of Human Film, a European-based production company for feature films.

Son of Babylon

Mohamed Al-Daradji

NBC

Northern Iraq, 2003. Two weeks after the fall of Saddam Hussein, Ahmed, a 12-year-old boy begrudgingly follows in the shadow of his grandfather. Upon hearing news that prisoners of war have been found alive in the South, she is determined to discover the fate of her missing son, Ahmed’s father, who never returned from the Gulf war 1991. From the mountains of north to the sands of Babylon in the south, they hitch rides from strangers and cross paths with fellow pilgrims, on all too similar journeys.
The filmmaker Michel Khleifi was born in Nazareth in 1950. His films include Fertile Memory, Wedding in Galilee (Winner of the International Critics’ Prize at the 1987 Cannes Film Festival), and Zindeeq. His newest feature which premiered at the 6th Dubai International Film Festival where it won the 1st prize for fiction feature. 

It’s the story of M, a European-based Palestinian filmmaker who is shooting a documentary in Palestine about the 1948 expulsion of Palestinians from their homeland. He receives a phone call from his sister in Nazareth telling him that his nephew has killed a man during a scuffle and the whole family is now in danger. He is advised to fly back to Europe, or at least to stay away from Nazareth. But he refuses and decides to go back home at three o’clock in the morning.

In her latest film, "Zindeeq," Michel Khleifi explores the life of a Palestinian filmmaker who, after the 1948 expulsion of Palestinians from their homeland, returns home to Nazareth to shoot a documentary. The film highlights the filmmaker’s struggle with the consequences of the 1948 Nakba and the displacement of Palestinians from their homes.


The Cinema Days of Beirut pays a tribute to Fadi Abi Samra and his contribution to the Lebanese cinema. He is presenting 3 films in this edition of the festival: the opening film Every Day Is a Holiday by Dima El Hor, the closing film by Olivier Assayas and the special screening of The Mountain by Ghassan Salhab.

The film Every Day Is a Holiday, directed by Dima El Hor, features Fadi Abi Samra in the lead role. The film tells the story of a Palestinian filmmaker who returns to his home village after years of exile. The film explores the filmmaker’s struggle with the past and the present, and his search for a sense of belonging.

Toujouh, this is a documentary film directed by Ghassan Salhab. It follows the filmmaker as he travels to different parts of Lebanon, interviewing people about their experiences of the civil war. The film is a powerful reminder of the impact of the war on the people of Lebanon.

The film Every Day Is a Holiday was screened at the 6th Dubai International Film Festival, where it won the 1st prize for fiction feature. The film explores the life of a Palestinian filmmaker who returns to his home village after years of exile. The film is a powerful reminder of the impact of the Nakba on the Palestinian people.

Every Day Is a Holiday is an important addition to the canon of Lebanese cinema, and a testament to Fadi Abi Samra’s talent as an actor and comedian.
Back to One’s Roots

العودة إلى الذات

Bilal Youssef

Bilal Youssef was born in Nazareth, Palestine in 1979. He teaches cinema at a secondary school in Nazareth. B...
**How Bitter My Sweet**

*Bibek Ya Wesh!

Mohamed Soueid

How Bitter My Sweet is a tale centered around six characters, four men and two women, from Lebanon, Syria, Palestine and Sudan living between Beirut and Sidon where they express their joys and sorrows as reflected in a shattered yet lyrical reality.

**In Pieces**

*Asla\

Hakim Belabbes

In Pieces, a fragmented autobiographical cinematic essay about family, life, death and the rites of passage that binds us.
Once Upon Our Time

كان يا ما كان في هذا الزمان

هشام بن عمر

TUNISIA

2009 | COLOR | DIGITAL BETA | 85 MIN
| ARABIC, FRENCH, ENGLISH | ENGLISH

SUBTITLES

CINEMATOGRAPHY: HAKEMEYNECHI, ARBI

ABEDSAIDOUR, HICHEM BEN AMMAR,

RABI MESSAOUDI, ANNE CLOSET,

LOUISE PERNELL, ELIDE COLOMAR,

VALID MATTANI | EDITING: INES CHERIF

| SOUND: TAREK BEN GAZEL, AYYEN

BRAEK, YAZID CHEBRI | PRODUCTION: 5/5 PRODUCTIONS

Produced and directed by Hichem Ben Ammar, Once Upon Our Time tells the story of Anas, a gifted violinist from Tunisia whose discovery through his education with acclaimed worldwide violin teachers, will rise to fame will end up affecting his relationship with his family back in Tunisia.

Born in 1958 in Tunis, Hichem Ben Ammar has studied Fine Arts. He was for a long period, host of film clubs, teacher audiovisual festival director and film critic before starting to produce and direct his own documentaries, including the award winning, And I Saw Stars.

Born in Cairo in 1947, Rached has spent two years in Montreal School of Fine Arts before starting her career as filmmaker. She has directed several documentaries in Canada and Egypt including the 2006 Cannes-selected, And I Saw Stars.

Garden City, a small but pivotal neighborhood. Since the turn of the 19th century, it has been the seat of the world’s political powers in the Egyptian capital. The film takes us on a journey through abandoned villas, opulent salons, foreign embassies, threatened businesses and rooftop living rooms. Houses turn into witnesses as they make flesh of history’s turmoil. Residents and dwellings become a voice telling a story of hope, rupture and endurance.

Born in 1947, Rached has directed the award-winning documentary And I Saw Stars. She has directed several documentaries in Canada and Egypt including the 2006 Cannes-selected , And I Saw Stars.

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In what is left of the city of Jaffa, a man about to lose his house contemplates his fate. Meanwhile, two women remain tied to their homes. One finds comfort feeding her old mother, until her house is taken over by an Israeli film crew. The other immerses herself in dreams of love whilst making wedding decorations. In a nearby café, an old captain sits motionless the whole day, while a man moves restless like a fish in an aquarium. For these Palestinians, this is a way of life, holding onto hope through their own rituals.

Waiting for Abu Zayd is the portrait of the liberal Islamic scholar who dared to challenge conservative Islamic trends from within Islam. Director Mohammad Ali Atassi followed Abu Zayd with his camera for over six years to show one of the most distinguished Arab intellectuals, facing the public and the media and dialoguing with him on key issues in Arab-Muslim societies. Finished only two months before Abu Zayd’s sudden death in July 2010, the film is a unique testimony of his life and thought.
We Were Communists
شيوعيين كنا

Maher Abi Samra

A reflection on the intersecting destinies of comrades who were once bound by ideologies and remain tightly knit friends. We Were Communists is Maher Abi Samra’s uninhibited examination of the legacy of Lebanon’s civil war and its post-war present. Four men recount their stories from the battlefield, their broken dreams, and their eventual disillusionment in light of the country’s ongoing unsettled crises.

Maher Abi Samra was born in Beirut in 1965. He completed his audio-visual studies at the Institut National de l’Image et du Son in Paris. He has directed several feature documentaries, including Chronicles of Return (1995), Women of Mozollah (2000), and Chatila Roundabout (2004) and short films.

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Mounzer, a solitary and introverted young man, leads a well-regulated life. His days invariably begin with a suicide attempt... Until one day, he came close to death... But... The Fifth Column chronicles desperation and mourning in the Armenian quarter of Beirut through a weave of allegorical narratives. In The Fifth Column, filmmaker and video artist Vatche Boulghourjian is based in Beirut and New York. He has directed, shot, and edited several documentaries, short and experimental films. The Fifth Column premiered at the Cinéfondation program of the 2010 Cannes Film Festival where it won the third prize.

Filmmaker and video artist Vatche Boulghourjian is based in Beirut and New York. He has directed, shot, and edited several documentaries, short and experimental films. The Fifth Column premiered at the Cinéfondation program of the 2010 Cannes Film Festival where it won the third prize. The Fifth Column chronicles desperation and mourning in the Armenian quarter of Beirut through a weave of allegorical narratives. In a panic, Hrag has stolen his father’s gun and fled home. As father searches for son, both discover paths to personal freedom in a city that offers no escape.
Garagouz
قراقوز
Abdenour Zahzah
عبد النور حزحزة

**ALGERIA**

2010 | Color | Digital Beta | 24 Min | Arabic | English subtitles

**Script:** Abdenour Zahzah
**Cinematography:** Sofian El Fani
**Editing:** Sofian El Fani | Sound: Omar Zitouni | Music: Totti Bassi
| Cast: Mahried Irki, Farouk Irki, YOuCEF ABBAS, TAMAR BENMAH | Production: Lath Media

Algerian-born Abdenour Zahzah has studied audiovisual communication at the university of Algiers and worked at the Algerian Film Library. He has directed several documentaries in Algeria and France. Garagouz is his first fiction film.

Mokhtar earns his living as a puppeteer. He is assisted by his son who is also learning to become a puppeteer. Using his old van, he moves between the few schools scattered in the gloomy countryside.

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Into The Belly of the Whale
إلى بطن الحوت
Hazim Bitar
حازم بيطار

**JORDAN, PALESTINE**

2010 | Color | DV CAM | 25 Min | Arabic | English subtitles

**Script:** Hazim Bitar
**Cinematography:** Hazim Bitar
**Editing:** Hazim Bitar | Sound: Hazim Bitar | Music: PNO | Cast: ALABBAS SAEED, LEEAN AZZAM, MUHAMMAD AZZAM, HUSSAIN AWEISH, MUHAMMAD ABUJDEH, ALMAMOON ABUQAZALEH | Production: Amman Filmmakers Cooperative

Jordanian Palestinian producer, director and scriptwriter Hazim Bitar is the founder of the Jordan short film festivals as well as the Amman Filmmakers Cooperative which has launched the careers of some of Jordan’s leading indie filmmakers and provided film workshops to students in the Palestinian camps and other deprived areas.

A Palestinian man caught 30 meters beneath the surface of the earth in a Gaza tunnel, reflects on life as the end looms.

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**PALESTINE IN THE NEW CINEMA**
فلسطن في السينما الجديدة
Siwar Zirkly was born in Syria in 1976 and studied cinema for three years in Greece. Since 2001, he has worked as assistant director for several acclaimed Syrian filmmakers including Nidal Debs, Oussama Mohammad and Abdellatif Abdulhamid.

On a Tuesday, in a sunny street in Beirut, an elderly lady wearing an elegant black suit is stopped by a policeman who asks her to return with him to the Boutique where she did not settle her bill. However, it is her who manages to convince him to accompany her home.

Siwar Zirkly was born in Syria in 1976 and studied cinema for three years in Greece. Since 2001, he has worked as assistant director for several acclaimed Syrian filmmakers including Nidal Debs, Oussama Mohammad and Abdellatif Abdulhamid.

Sabine El Chamaa was born and raised in Lebanon. She pursued studies in Lebanon, Los Angeles and London. Her short films include How Beautiful Is the Sea, Black on White, which screened during the 2006 edition of Ayam Beirut and Promenade, which premiered at the 2009 Berlin Film Festival.

Oussama Al-Sabaa contacts the TV programme Missing hoping he will be assister to find his sister Wissal who left home 30 months ago.

Sabine El Chamaa was born and raised in Lebanon. She pursued studies in Lebanon, Los Angeles and London. Her short films include How Beautiful Is the Sea, Black on White, which screened during the 2006 edition of Ayam Beirut and Promenade, which premiered at the 2009 Berlin Film Festival.

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You Bet?
تمارين
Mark Lotfy
مارك لطفي

Betting, with all its fun and risks, is more likely to explain all our humanistic decisions. If you managed to contemplate your decisions, you would easily identify the presence of the idea of betting. It seems to be the secret beyond your own presence and even the existence of those who are around you or the world itself.

Foreign Look on the Arab World
إطلالة على العالم العربي

Egyptian filmmaker Mark Lotfy was born in Alexandria in 1981. He has directed, edited and produced several shorts and documentary films. He is the owner and manager of Fig Leaf Studio to support the independent cinema movement in Alexandria.

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Films from the Arab Cinema Heritage

Carlos
كاريملوس
Olivier Assayas
أوليفييه أسayas

Filmmaker and screenwriter Olivier Assayas was born in France in 1955. During the 80’s, he has written for Les Cahiers du Cinéma and worked with André Téchiné. His films include the award winning Paris s’éveille, Clean and L’heure d’été. Carlos premiered at the 2010 Cannes Film Festival.

Ilich Ramirez Sanchez (Carlos) is a key figure in the history of international terrorism of the 70’s and 80’s, from pro-Palestinian activism to the Japanese Red Army. At once a figure of the extreme left and an opportunistic mercenary in the pay of powerful Middle Eastern secret services, he ended up forming his own organization. This film is the story of a revolutionary internationalist, both manipulator and manipulated, as he is dragged by the currents of contemporary history.

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Partnership with Aflam

Algeria

Farouk Beloufa

Nahla

Aflam is an association based in Marseille (France) that promotes Arab Cinema. In December 2009, it has organized a retrospective of Algerian cinema. Out of this selection, one particular film has stood out, Nahla by Farouk Beloufa (1979).

It was the sole film that did not have Algeria as a backdrop, but Lebanon. Shot in the midst of the civil war while recounting its earliest stages, Farouk Beloufa has not stopped modifying his scenario according to the events that were shaking the country at that time. Sensitive to the happenings that were surrounding him, he offers an extremely accurate portrait of Beirut in the 70’s and the electric ambience in which the characters were evolving.

The film has surprised us with the modernity of its script. The other surprise came from the filmmaker who attended the screening and presented his film, his unique feature. Farouk Beloufa has fascinated his audience with his perceptiveness and the pertinence of his look on cinema.

Even if Nahla is an Algerian production, the film has entirely been shot in Lebanon with Lebanese actors as well as crew recruited on the spot. And yet the film has never been presented publicly in Lebanon!

Following the request of Beirut DC to present a carte blanche in the 6th edition of its Arab film festival Ajyal Beirut Al Cinema’ya, Aflam has naturally chosen to present Nahla to the Lebanese public in one unique and exceptional screening in the presence of the filmmaker and the film crew.

After the January 1975 battle of Kfarhoucha in Lebanon, young Algerian reporter Larbi Nasri is swept into a whirlwind of events that would shape the upcoming civil war. He is linked to singer Nahla, around whom revolve a series of enigmatic characters whose bonds are embittered by frustrations and disillusionments.

© Ophélie Koch

Nahla

Nahla

Farouk Beloufa

Farouk Beloufa was born in 1947. Farouk Beloufa studied cinema in Algeria, before getting a diploma from the EHEC in Paris. He has worked as assistant director to Youssef Chahine on the Egyptian-Algerian co-production film Return of The Prodigal Son. In 1979, he has directed Nahla, his only feature film.

Nahla was awarded the Prix de l’Avenir at the 1979 Cannes Film Festival. It was the sole film that did not have Algeria as a backdrop, but Lebanon. Shot in the midst of the civil war while recounting its earliest stages, Farouk Beloufa has not stopped modifying his scenario according to the events that were shaking the country at that time. Sensitive to the happenings that were surrounding him, he offers an extremely accurate portrait of Beirut in the 70’s and the electric ambience in which the characters were evolving.

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Fertile Memory
الذاكرة الخصبة
Michel Khleifi

Fertile Memory recounts the lives of two different Palestinian women: Farah Hatoum, a widow living with her children and grandchildren, and Sahar Khalifeh, a West Bank novelist. Their differing opinions and differing lives underline their shared status as Palestinians under Israeli rule, and as women in a male-dominated society. Yet despite these contrasts, both of them share the same struggle for freedom and dignity.

The Cinema Days of Beirut pays a tribute to the Lebanese actress Yasmine Khlat by screening the three feature films she has acted in. Yasmine Khlat was born in 1959 in the Egyptian city of Ismailia. She started her acting career at the age of 20 when she took the leading role in the Algerian film Nahla by Farouk Beloufa. The film is an Algerian Lebanese production, shot during the Lebanese civil war. She then acted in the Tunisian Algerian film Aziza by Abdelatif Ben Ammar (1980). In 1983, she played in the film Dreams of the City by Syrian filmmaker Mohammad Malas, which went on winning several prestigious awards including an Honorable Mention in the 1985 Berlin International Film Festival.

Khlat has directed a medium-length documentary film entitled Our Night in 1987 after she has settled in France. Apart from cinema, she is an established translator and novelist. In 2000, she has translated the novel Goat Mountain by Tunisian writer Habib Selmi and wrote her own novel in 2003, Despar is a Sin for which she was awarded the Prize of Five Francophone Continents.
عذراء
عبد الطيف بن عمر

Abdellatif Ben Ammar

ولد الروائي والسيناريست محمد ملص في دمشق عام 1945. تخرج من معهد السينما في موسكو سنة 1974، أحد الأفلام الطويلة 
الفوارق في تاريخ السينما النرويجية ومصغرة جوائز في الدورة العالمية.

دمشق، الخمسينات، من خلال عيني طفل.
ترصد التحولات التي تطرأ على دمشق 
سياسياً، وعلى ملمسة التي جاءت من 
الشيوعية إلى بيت الحد الفاصل الذي أهامها 
فيه. بعد الخطر نفسه عرض ل核هيات.
عدد من جولاته المدرسة إلى صدام 
أسهته الصغرية مع الجد، مرورا بزواج 
أمه، وحارثة التي تزداد أصوات الحركة 
السياسية الفوارق في البلد بأسرها.

Dreams of the City
ألحام المدينة

Mohammad Malas

1983 | COLOR | 35 MM | 120 MIN
ARABIC | ENGLISH SUBTITLES
SCRIPT: SAMIR ZEKRI, MOHAMMAD MALAS | CINEMATOGRAPHY: ORANGEAN

TUNISIA, ALGERIA
1980 | COLOR | 35 MM | 100 MIN
ARABIC | FRENCH SUBTITLES

THE NATIONAL FILM ORGANIZATION
WORLD DISTRIBUTION: THE NATIONAL FILM ORGANIZATION

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A child observes the transformations that shake Damascus on a political level and his family that has moved from Qureita to the house of his tough 
grandfather. The child would have to face several obstacles: from entering 
school, to fighting with his grandfather, 
his mother’s failed marriage, and the 
echoes of the boiling political 
movements in the entire country.

Abdellatif Ben Ammar was born in 
Tunisia in 1943. He studied 
cinematography in Paris and graduated 
from the IDHEC. He worked as 
assistant director to foreign directors 
filming in Tunisia including Rossellini, 
Chabrol and Zeffirelli. His feature films 
marked the Tunisian Cinema history 
and won international awards.

Old artisan Béchir moves with his 
son Ali and his orphan niece Aziza 
from an old Arab quarter in Tunis to 
a new housing development on the 
outskirts of the city. For him, the 
new area perturbs his routine and 
he finds himself unable to manage. 
Thus, Aziza must accompany him to 
ride into the city on a bus to do his 
errands alone. But the impact on Aziza 
is more positive as she copes with the 
sattles of his daily life. She observes 
the transformations that sweep 
the city, and the echoes of the boiling political 
movements in the entire country.
Lebanese Student Films
أفلام طلاب لبنانية

Chez Aziz, le fils
عند عزيز، الإبن
Cédric Kayem
سيدريك قايم

Aziz has the gift to prepare magical recipes that. When he falls in love with a young woman, engaged to a man who owns a food factory and becomes not only his rival, but a true threat to Aziz’ restaurant, he decides to use his potions to win her heart.

Dirty Mirror
المرأة المتسخة
Mirna Mounayar
ميرنا منياير

In a public restroom, an attempt to solve an issue is about to take place, between girls.

A House Among Many Houses
بيت بيوت
Sayda Atrissi
سنا عتريسي

A thousand mile journey starts with one step. Breaking the silence in an entire society starts with one woman. She decided to blow a whistle on a taboo subject: sexual harassment. A journey that starts with one family travels to every home...
Look Inside

Ghyma عين
Karl Salameh

Maher goes to the bathroom. Sitting there, he closes his eyes for a moment as if thinking. The walls split apart taking him deep into another world: his past.

Sayda

Michael Abi Khalil

Filipino worker Lee-Zaida was employed at Majdi’s family until their relationship evolved and ended up with marriage. But in the village of Kahale, people aren’t exactly the model for tolerance...

Tom

Karim Ghorayeb

Tom’s daily job is to wash round dishes, until one day, he’s faced a square dish...

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A House Among Many Houses,
Chez Aziz le Fils, Look Inside,
Sayda, The Unknown Woman,
Tom
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The Unknown Woman

المرأة المجهولة
Dany Saliba

Josephine Nahed, a fan of acting and movies, becomes the main character in a plot she invents and twists to hide events of her past life.
My Simple Story

Izidore K. Musallam

A donkey decides to return from occupied Palestine to his ancestors’ home in Haifa, Israel. Sami, a nine-year-old energetic, smart and confident Palestinian boy decides to help his friend – the donkey – in this unusual journey of return through the occupied West Bank and its checkpoints.
Born in Cairo in 1961, Osama Fawzi studied film at the Higher Institute of Cinema. His films include The Demons of Asphalt, Fallen Angels’ Paradise, I Love Cinema and True Colors.

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Mahmoud, a twelve-year old boy, works besides going to school to help his unemployed father and ill grandmother. His growing body prevents him from continuing to work as a money collector in a small bus. However, his honesty, fairness and straight forwardness help him overcome the many obstacles he encounters.

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The BBC Channel: the oldest amongst its Arabic satellite counterparts

Some might assume that the BBC Arabic Channel is a newly established broadcaster given that it was launched in 2008. However, this is far from being true. In fact, in 1994, two years before any other Arabic news broadcasting station, the channel was launched and financed by donors from the Gulf region. And following a halt due to the BBC’s upholding of its newsroom’s independence, the news channel resumed its work in the Arabic news arena based on the well known principle of “asking questions without any constraints”. Researches and polls have indeed showed that the BBC Arabic TV audience was still very much longed to its renowned professional news coverage.

The BBC’s Arabic service was established in 3 January 1938, making it the oldest Arabic news service of the British Broadcasting Corporation following the English Service. Since its establishment, the BBC Arabic went through several stages keeping up with the current changes, the audiences’ choices and the ever expanding technological advances, thus becoming a leading, honest, entrusted and objective news and information service. And what sets it apart from its counterparts, in the era of satellite channels, is being an integrated and automated news service, and probably the only Arabic service that adopts three completely consistent - especially with regards to the content – platforms, i.e. radio, television and website.

The various services offered by BBC Arabic are available on demand 24 hours a day, seven days a week via Arabsat, Nilesat and Hotbird satellite systems and via local cable networks in several Arab countries. In Lebanon, for instance, the BBC is reached via Econet and Cablevision, Avision in the united Arab Emirates of America. The BBC Arabic TV is also available in prominent hotels in the Arab capitals. Also, the growing advance in the Information Technologies arena allows the audience to receive the BBC Arabic services on their computers and mobile phones.

For more information, log on to: www.bbcarabic.com/
Filmmaker Rafi Pitts was born in Iran in 1967. He has worked with Leos Carax, and Jean-Luc Godard. His films include, Season Five (1997, Venice Film Festival), Abel Ferrara: Not Guilty (2003, Locarno Film Festival) and It’s Winter (2006, Berlin Film Festival).

Ali has recently been released from prison and is now working as a night watchman in Tehran. This factory job means that he is now able to support his wife Sara and their daughter, Saba. One day, Ali returns home only to discover that Sara and Saba have disappeared. After long hours of waiting at the police station, he is informed that his wife was caught up in a shoot-out with demonstrators and was killed…

The Hunter
Shekarchi
Rafi Pitts

The more local the more international
It’s all about co-operation
A talk about content and co-operation structures.

World Cinema Fund

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Project Manager Vincenzo Bugno will introduce the Berlinale World Cinema Fund (WCF) and some of the WCF-supported films.

He will unveil the strategy, the artistic identity and the selection criteria of the funding section of the Berlin Film Festival, which has, since 2004, already supported the production and distribution of 70 projects and films from different regions of the world.

Let’s talk about cinema, about fiction and documentaries, about supporting film production in the Arab world, and last but not least, about submitting a project to the fund.

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The Hunter
Shekarchi
Rafi Pitts

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Beirut DC and the Dubai International Film Festival Join Hands to Promote Documentary Filmmaking in the Region.

Beirut DC, an organization committed to supporting Arab independent filmmakers has entered into a strategic partnership with the Dubai International Film Festival (DIFF), the premiere film festival of the Arab world, Asia and Africa, to promote independent film-making and strengthen local documentary film-making skills.

DIFF will provide financial support of US$10,000 to Beirut DC’s Documentary Course which is aimed at inspiring young film professionals to hone their skills in documentary making. One of the projects developed on the course will be selected for presentation at the 2010 Dubai Film Connection, the co-production film market hosted at DIFF. The winning project team will be invited to Dubai and will meet with potential financial and technical partners to help realize their documentary project.

Highlighting the partnership, Shivani Pandya, Managing Director of DIFF, said that the association with Beirut DC is another testament to the strong community outreach of the festival. “One of the founding objectives of DIFF is to promote regional film-making talent. Through collaborations with organizations like Beirut DC, we can reach out to the creative community and assist them in realizing their dreams.”

As ‘Partner’ in the Documentary Workshop – Two sides of the Coin hosted by Beirut DC, DIFF will attend the Final Pitching that will take place during the frame work of the Arab Film festival – Cinema Days of Beirut – to select the project for Beirut DC Film Connection.

The seventh edition of Dubai International Film Festival 2010 will be held from December 12 to 19, 2010.
Workshop: Two Sides of the Coin

Two Sides of the Coin (Pile et Face) is a workshop organized by Beirut D.C. that aims to develop "creative documentaries" in the Arab world. It is divided into three parts: The first was the scriptwriting phase, the second, the production phase (achieved in partnership with Eurodoc), and the final one, the pitching phase, which will take place during the 6th edition of the Cinema Days of Beirut.

7 Projects from the Arab world were selected to work on developing their ideas in this workshop:

- Out by Reem Ghazzi, produced by Avo Kaprelian (Syria)
- Challenging Guinness, by Nidal El-Hassan, produced by Alaa El-Ahmad (Syria)
- My Uncle, the Terrorist by Elias Moubarak, produced by Farah Alameh (Lebanon)
- Ya Trein, by Elias Maalouf, produced by Nermine Haddad (Lebanon)
- A Voluntary Exile, by Karima Zoubir, produced by Bouchra Zinidine and Hicham Brini (Morocco)
- The River, by Abdenour Zahzah, produced by Kenza Mehadji and Yacine Laloui (Algeria)
- House of Girls, by Nagy Ismail, produced by Nagham Osman (Egypt)

PARALLEL ACTIVITIES
Master Class with filmmakers Ghassan Salhab and Tariq Teguia

Topography of a film or the missing city

Starting from the notions of border, boundary, edge, demarcation line, pit, point of disappearance and distance, Ghassan Salhab and Tariq Teguia question what we can still film in the interstices of Beirut and Algiers. Those questions – pertaining equally to the topographies of each of those cities and to the body and desire of those that inhabit them – will be concrete. Together they will be asking: where to place the camera? What length should we give the shot? under which lighting? Towards what should we aim a microphone? In other words, which samples should we extract from that which continuously eludes us?

Date: Thursday 23 and Friday 24, 2010 at 11:00 AM
Place: IESAV, USJ

For reservations, please contact Riham Assi on +961 3 972 170

Olivier Assayas with his actors Edgar Ramirez and Ahmad Kaabour on the shooting of Carlos

Master Class with filmmaker Olivier Assayas

Filmmaker Olivier Assayas will hold a Master Class on “Politics and Cinema”, based on his experience in the film Carlos. The Master Class is moderated by Lebanese filmmaker Hady Zaccak.

Date: Saturday, September 25, 2010 at 11:00 AM
Place: IESAV, USJ

For reservations, please contact Riham Assi on +961 3 972 170
The Lebanese-Danish Exchange

As a part of the Documentary Training at The National Film School of Denmark (NFSD), students are sent abroad to make Documentary films entirely on their own. Six Lebanese directors were chosen to make a documentary in Denmark, in an attempt from the NFSD to support the artistic development of the directors’ personal visual language.

Master Class on film diversity and visual structures

Arne Bro, main tutor for the exchange, will give a Master Class during Ayam Beirut Al Cinema’ya, to present a variety of documentary film & visual structures belonging to modern Danish Documentary Film tradition as it is unfolding in the graduation films of NSFD. A selected number of films from 1994 to 2008 will hopefully support a vision of diversity of narrative, encyclopedic and sonata-like film structures related to the individual visual languages of the director's D.P.O and editor.

Ame Bro, Teacher & Documentary Director

Co-Director, Head of Documentary & Television Dept. at NFSD, Arne Bro has directed several documentaries and was Head of Experimental & Documentary Dept. of Denmark’s TV2. He’s been involved in the formation of the Danish Film Law, the Danish Theater Law, the Film Workers’ Union, the Film Directors Union and the Danish Film Academy. In 1992, he established the Documentary and Television Dept. at NFSD, now recognized as one of the most artistic Documentary & Multi-Camera educations related to film and television in Europe.

The Lebanese-Danish exchange is supported by the National Film School of Denmark.

Notes on Love in Copenhagen


A Trip to the Barbershop

During the student exchange, the filmmaker experiences estrangement and loneliness in Copenhagen. Feelings of sickness and longing for a vanishing lover make him long for his lost city Beirut and imagine he never left it from the start.
الدستور، 2009. خمس سنوات تتوافق كلها عند آس نازان، تعود للحياة بعدة سنوات قصيرة في كوبنهاجن.

تعود جميعهم، من السبع، إلى المنزل، بعد أن قرروا مشاركة في الفيلم ووضع المجلة. المجلة من خلال رامونا وهيرالدو وليزا، من قبل ثلاثة رجال، ميتش، سالو، ليندري، جميع الرجال الآخرين.

فيما يلتقين في غرفة: ناس سالو، يتناول الفيلم موضوع المثلية الجنسية. يبحث سالو عن الفصل، عن الفصل القديم، من الصعوبة.

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لا يمكنهم، أخيرًا، العيش مع خمسة فتيات، خمسة نساء، من خلال رامونا وهيرالدو، وليزا، رجلين، ثلاثة رجلين، سالو، ميتش، ليندري.

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Metropolis Empire Sofil – Achrafieh

Organized by Beirut DC | www.beirutdc.org
Information: 01 293 212 / 03 79 30 65
Entrance: 5,000 L.L. | Festival Pass: 30,000 L.L.