AYAM BEIRUT
Al Cinema’iya
arab film festival
October 17 - 26, 2008
Contents

4 | Editorial
6 | Med-Screen
10 | Special Thanks
11 | Crew
12 | Participating Artists and Guests
13 | Guest of Honor: Catherine Deneuve
23 | Feature Films
35 | Short Films
51 | Creative Documentaries
62 | Student Documentaries
69 | “Searching for Truth” Documents
73 | Foreign Look on the Arab World
77 | Video Works
85 | Retrospective Abdellatif Kechiche
88 | Arab Cinema Classics
95 | Tribute Randa Chahhal
98 | Children Screening
101 | Off Festival
113 | Index
In acknowledging the cultural and artistic valor of this cinema, we hope that Arab audiences might become motivated to press for greater access to these films and help establish the basis for public support. The rewards of receiving acknowledgement and acclaim in one’s home country are far more meaningful to an Arab filmmaker than abroad. These countries of ours where a cinema that asks serious questions and transposes profound concerns has yet to be granted the attention or enthusiasm it deserves, and where any initiative for endorsement seems forever postponed to an undetermined future.

Ultimately, the last part of our nagging question echoes still, why Beirut? The obvious answer is foremost because we are here, in this beautiful capital hounded by danger, and we remain independent, our faith in freedom of expression unshaken, driven to providing Arab filmmakers with a space unshackled from censorship where ideas, visions and concerns are expropriated at liberty.

The long-awaited revisions on regulations guiding censorship of films have yet to be broached, and the old guidelines still prevail. It wonder how in this era of globalization and cultural openness, works of art as old guidelines still prevail. It wonder how in this era of globalization and cultural openness, works of art as serious and courageous as the cinematic genre they espoused at liberty.

We beckon authorities as well as bodies involved in the production, promotion and distribution of films to grant auteur cinema a chance so it can thrive and soar, above and beyond states of emergencies. Cinema, as all other artistic production, deserves everyone’s pride and the guarantee of freedom.
Med-Screen is a project of Beirut DC funded by the European Union within the framework of the Evromed Audiovisual II program. It aims at promoting the cinema of the 8 Arab countries of the MEDA region: Algeria, Egypt, Jordan, Lebanon, Morocco, Syria, the Palestinian Territories and Tunisia. It is put together by a consortium of 4 organizations (Beirut D.C., Europa Cinemas, Ankara Cinema Association, Europenet by A.I.A.C.E.).

Since its launching in 2006, Med-Screen has supported more than 100 Arab films and has reached over 65,000 spectators.

**Film Weeks**
Med-Screen has participated to the organization 30 Arab film weeks and sections in partnership with established international festivals in Europe and around the Mediterranean, such as Stockholm, Seville, Milan, Bologna, Hamburg, Paris, Lille, Douarnenez, Ramallah, Antalya, Bodrum, Adana, Istanbul, Cork, London, Vilnius, Manchester, Edinburgh, Barcelona, Tarrag, Berlin and finally Beirut.

**Film Markets**
Through Med-Screen, 22 Arab films were able to participate to the prestigious Cannes and Berlin film markets in 2007 and 2008. The main objective was to allow these films to get the international visibility they deserve and give them a chance to find potential distributors and/or international buyers.

**Arab Cinema Directory**
Med-Screen has launched in September 2007 ACDIR, an online database of Arab cinema. This website, which comprises information about films produced between 1930's and today, aims to serve as an important tool for researchers, professionals, as well as film buffs. The Arab Cinema Directory is being constructed with the help of several researchers located in different Arab countries. The information is being gathered intensively. Until now, 3,000 titles are online.

**Making of**
Med-Screen has shot 14 Making Of for films in their shooting phase, in order to ensure a promotion on the net for these new films before their official release.

**DVDs**
Med-Screen has supported the commercial release and promotion of 5 DVDs of Arab films for their distribution in Europe and Lebanon.

**DVDs**
Med-Screen has devoted to the promotion of 14 DVDs of Arab films in different countries and cooperated with distributors and/or international buyers to allow these films to get the international visibility to participate to the prestigious Cannes and Berlin film markets.

Med-Screen has shot in 2006 an important tool for researchers, professionals, as well and international festivals in Europe and around the Mediterranean, such as Stockholm, Seville, Milan, Bologna, Hamburg, Paris, Lille, Douarnenez, Ramallah, Antalya, Bodrum, Adana, Istanbul, Cork, London, Vilnius, Manchester, Edinburgh, Barcelona, Tarrag, Berlin and finally Beirut.

**Film Markets**
Through Med-Screen, 22 Arab films were able to participate to the prestigious Cannes and Berlin film markets in 2007 and 2008. The main objective was to allow these films to get the international visibility they deserve and give them a chance to find potential distributors and/or international buyers.

**Arab Cinema Directory**
Med-Screen has launched in September 2007 ACDIR, an online database of Arab cinema. This website, which comprises information about films produced between 1930’s and today, aims to serve as an important tool for researchers, professionals, as well as film buffs. The Arab Cinema Directory is being constructed with the help of several researchers located in different Arab countries. The information is being gathered intensively. Until now, 3,000 titles are online.

**Making of**
Med-Screen has shot 14 Making Of for films in their shooting phase, in order to ensure a promotion on the net for these new films before their official release.

**DVDs**
Med-Screen has supported the commercial release and promotion of 5 DVDs of Arab films for their distribution in Europe and Lebanon.

**DVDs**
Med-Screen has devoted to the promotion of 14 DVDs of Arab films in different countries and cooperated with distributors and/or international buyers to allow these films to get the international visibility to participate to the prestigious Cannes and Berlin film markets.
Beirut DC would like to thank:

- Ford Foundation
- UniFrance
- Ambassade de France au Liban Mission Culturelle
- LBC International
- Beirut DC
- Platform Studios
- ARTE
- Le Meridien
- Advanced Car Rental
- British Council Lebanon
- Insight Out
- Isol
Special Thanks

نود أن نشكر

Abdo Nawar
Akram Zaatari
Ala’a Karkouti
Al Jana Association
Andrew Toms
Annamaria Lodato
Antoine Khalife
Bassam Eid
Bassem Fayad
Bruno Tabbal
Camille Rousselet
Christine Tohme
Claude Nouchi
Cynthia Kanaan
Dzovig Torikian
Egyptian Film Center: Ali Abu Chadi, Khaled Abd El Galeel
Emile Aouad
Foud Alaywan
Hanemkarto Ataya
Hiyam Alaywan
Houssam Mcheimech
Hyam Salibi
Joana Hadjithomas
Khalil Ben Kirane
Khalil Joreige
Liliane Hanbali
Lise Zipci
Lyn Sneige
Maan Bou Saleh
Marie Gutman
Montaser Marai
National Organization for Cinema (Syria): Rafat Charkas, Joud Said, Dina Bakir
Nour Sabbagh
Patrick Asallah
Paul Mattar
Rami El Nemer
Rasha Salti
Rola Kobeissi
Sahar Mandour
Salah Merhi
Sandy Nassif
Tamer El Said
Tunisian Ministry of Culture: Latifa Mokaddem, Hinda El Cherif
Egyptian Embassy in Lebanon: Yasser Aloui
Zeina Zahreddine

Managing Director: Hania Mroue
Artistic Director: Eliane El Raheb
Artistic Consultant: Jad Abi-Khalil
PR & Press: Zeina Sleim
Coordinator: Rabih El-Khoury
Forum Moderator: Ala’a Karkouti
Guest Department:
Carine Ghoche
Hanane Al-Dirani
Sabine Choucair
Production Supervisor: Emile Sleilaty
Production Unit:
Jana Wehbeh
Sarra Maali
Riham Assi
Marylyn Ghosn
Nermine Haddad
Hassan Barakat
Cendrella Abi Gerges

Graphic Designer: Ali Cherri
TV Spot and Festival Trailer:
Concept Execution: WAHM – Liliane Hanbali
Music Composition: Emile Aouad
Photographer: Houssam Mcheimech
Translation: Sahar Mandour
Simultaneous Translation: Diana Abu Abboud
Technical Supervision: Zico
Accounting: Fadi Chammas
Printing: Dar El Kotob
Web Developer: Ghady Smat
Beirut DC’s CEO: Elie Geahchan

With the artistic contribution of:
Ghassan Salhab, Hady Zackak, Rima Mismar, Jim Quilty, Mohamad Soueid, Antoine Khalife, Arze Khodor and Bassem Fayad.
Participating Artists and Guests

Abdellatif Kechiche
Ahmad Ghosein
Ammar Al Beik
Annamaria Lodato
Annemarie Jacir
Anissa Daoud
Bassem Breche
Borhane Alaouie
Bruno Ulmer
Carlos Chahine
Christiane Salem
Elodie Bouchez
Dominique Pâris
Fayçal Hassairi
Gerald Collas
Hala Alabdalla
Hafsia Herzi
Hisham M. Bizri
Ibrahim El Batout
Irit Neidhardt
Jane Williams
Jennifer Hoffman
Jilani Saadi
Joud Said
Joana Hadjithomas
Karim Goury
Khali Benkirane
Khali Joreige
Layali Badr
Leyla Kilani
Lotfi Achour
Mahmoud Al Massad
Mahmoud Chokrallah
Mais Darwaza
Mariam I. Agha
Mohamed Bakrim
Montasser Marai
Nadia Kamel
Neamataallah Hussein
Nermine Haddad
Nicolas Wadimoff
Pamela Ghanimeh
Rami Nihawi
Rima Kaddissi
Serge David
Simon El Habre
Tariq Hashim
Tariq Teguia
Tom Davia
Ursula Reber

Guest of Honor
Catherine Deneuve
AVEC ARTE,
LES FILMS NAISSENT
SOUS UNE BONNE ETOILE.
ARTE PARTENAIRE D’AYAM
BEIRUT AL CINEMA’IYA
ARAB FILM FESTIVAL

www.arte.tv
من شاشة السينما الى

أحدث وأقوى الأفلام العربية
باشرة وحصرًا على شاشتنا، بعد صالات السينما

via art صوره حكاية...
Photography is truth. And cinema is truth twenty-four times a second.

Jean-Luc Godard

Design by: Maher Diab
Le MERIDIEN
COMMODORE

Located in Hamra commercial and shopping districts
10 minutes from Airport
Well equipped Conference and Banqueting facilities
Benihana - Japanese cuisine
Cuina - Italian cuisine
"Lifestyles" - the most exclusive and prestigious health club in Beirut
Minutes from Beirut Downtown district

Myst de Château KEFRAYA

L'IVRESSE D'UNE TENTATION

For information & reservations
call +961 1 734 734
Hamra, Commodore Street
P.O.Box 11-3455
Riad El Solh, Beirut
1107 2140 Lebanon
www.jenmeridien.com
In a rundown industrial park, Mao, a Muslim boss, owns a company that specializes in repairing trucks and pallets. He decides to open a mosque and designates the imam without consulting the workforce...

The action takes place over 48 hours in Cairo, today.

Laila is 32 and works as a radio-presenter. People call her on her show “Night Secrets” to reveal their innermost secrets. She lives with her mother. Yousef is a 35-year-old anesthetist. In the morning he works in a private hospital. At night he works in an illegal abortion clinic. He likes to listen to Laila’s radio-program. Two characters, who don’t know each other, and who will meet, only to realize how lonely they are.
The Eye of the Sun

Ibrahim El Batout

Egypt

2008 | COLOR | 35MM | 90 MIN | ORIGINAL LANGUAGE: ARABIC | SUBTITLES: ENGLISH


Ibrahim El Batout has worked as a director, producer and cameraman since 1987. He has directed numerous documentaries for international TV channels, such as ZDF (Germany), TBS (Japan), and ARTE (France). El Batout directed his first fiction film, I Want to See, in 2004. Eye of the Sun is his second feature.

From once being the capital of Egypt during the Pharaonic era and a sacred location marked by the visit of Jesus and the Virgin Mary, Ein Shams has become one of Cairo’s poorest and most neglected neighborhoods. Through the eyes of Shams, an eleven-year old girl inhabitant of this neighborhood, the film captures the sadness and magic that envelops everyday life in Egypt. In a series of heart-rending events, the diverse characters of the film showcase the intricacies of Egypt’s political system and social structure, and give a glimpse into the grievances of the Middle East region and the complex relationships of its nations.

© PATRICK ZWIRCHOW © SOPHIE KHAyAT

After the July 2006 war, no other long we know how to write, what images to show. We ask ourselves: “What can cinema do?”

That question, we decided to ask it with the help of an icon, an actress who, in our eyes, symbolizes a certain kind of cinema, Catherine Deneuve. She will come to Beirut to meet Rabih Mroué. They will drive through the regions devastated by the conflict. Through their presence, their meeting, we hope to find the beauty which our eyes no longer perceive. It is the beginning of an unpredictable, unexpected adventure!

Joana Hadjithomas and Khalil Joreige
Salt of This Sea  
Annapmar Jacir
Palestine / France

ABDULatif Abdelhamid was born in 1954 in Syria and graduated from the Moscow School of Cinematography in 1981. His feature films as writer-director have won many international awards; they are (1998), (2003). She also works as a teacher, freelance editor and cinematographer. Banned from returning to Palestine, she now lives in Jordan. Salt of This Sea is her first feature film.

Abdellatif Abdelhamid was born in 1954 in Syria and graduated from the Moscow School of Cinematography in 1981. His feature films as writer-director have won many international awards; they are (1998), (2003). She also works as a teacher, freelance editor and cinematographer. Banned from returning to Palestine, she now lives in Jordan. Salt of This Sea is her first feature film.

Since 1994, Annemarie Jacir has written, directed and produced a number of independent films including A Post Oblie History (1998), The Satellite Shooters (2001) and Line Twenty Impossible (2003). She also works as a teacher, freelance editor and cinematographer. Banned from returning to Palestine, she now lives in Jordan. Salt of This Sea is her first feature film.

Abdellatif Abdelhamid was born in 1954 in Syria and graduated from the Moscow School of Cinematography in 1981. His feature films as writer-director have won many international awards; they are (1998), (2003). She also works as a teacher, freelance editor and cinematographer. Banned from returning to Palestine, she now lives in Jordan. Salt of This Sea is her first feature film.

Since 1994, Annemarie Jacir has written, directed and produced a number of independent films including A Post Oblie History (1998), The Satellite Shooters (2001) and Line Twenty Impossible (2003). She also works as a teacher, freelance editor and cinematographer. Banned from returning to Palestine, she now lives in Jordan. Salt of This Sea is her first feature film.

Abdellatif Abdelhamid was born in 1954 in Syria and graduated from the Moscow School of Cinematography in 1981. His feature films as writer-director have won many international awards; they are (1998), (2003). She also works as a teacher, freelance editor and cinematographer. Banned from returning to Palestine, she now lives in Jordan. Salt of This Sea is her first feature film.

Since 1994, Annemarie Jacir has written, directed and produced a number of independent films including A Post Oblie History (1998), The Satellite Shooters (2001) and Line Twenty Impossible (2003). She also works as a teacher, freelance editor and cinematographer. Banned from returning to Palestine, she now lives in Jordan. Salt of This Sea is her first feature film.
The Secret of the Grain

Abdellatif Kechiche

 Tunis | France

 2007 | COLOR | 135MP | 151 MIN | ORIGINAL LANGUAGE: FRENCH, ARABIC | SUBTITLES: ENGLISH, ARABIC


E: pathe@pathe.com
T: +33 1 71 72 30 00
75008 Paris - France
2, rue Lamennais
Pathé Pictures International
E: hyam.saliby@italiafilm.com.lb
F: +961 1 48 54 14
T: +961 1 48 53 80
165777 - Beirut – Lebanon
Blvd. Sin El Fil-Jdeide P. O. Box Italia Films
Hyam Salibi

Contacts:
Sedra Ben Hassine, Hafisa Herzzi

A very particular night in Tunis. A young man, Stoufa, rebellious and humiliated, meets a young and pretty prostitute. She has been raped by his friends but decides to take her vengeance out on Stoufa. He searches for her all night long, but she is difficult to find…

Slimane is an old, tired man who is let go from the French shipyard where he works. He finds a new aim in life when his extended family, including his separated wife and his lover, who owns the hotel where he resides, decide to open a fish couscous restaurant. But its opening night has surprising consequences.

Jilani Saadi was born on February 6th 1962 in Bizerte, Tunisia. He studied cinema in Paris. Tender Is the Wolf is his second feature, after Khorma (2002).

Tender Is the Wolf

Jilani Saadi

أرسو الككس

عبد اللطيف كتشيش

تونس | فرنسا

2007 | COLOR | 135MP | 151 MIN | ORIGINAL LANGUAGE: FRENCH, ARABIC | SUBTITLES: ENGLISH, ARABIC


E: pathe@pathe.com
T: +33 1 71 72 30 00
75008 Paris - France
2, rue Lamennais
Pathé Pictures International
E: hyam.saliby@italiafilm.com.lb
F: +961 1 48 54 14
T: +961 1 48 53 80
165777 - Beirut – Lebanon
Blvd. Sin El Fil-Jdeide P. O. Box Italia Films
Hyam Salibi

Contacts:
Sedra Ben Hassine, Hafisa Herzzi

A very particular night in Tunis. A young man, Stoufa, rebellious and humiliated, meets a young and pretty prostitute. She has been raped by his friends but decides to take her vengeance out on Stoufa. He searches for her all night long, but she is difficult to find…

Slimane is an old, tired man who is let go from the French shipyard where he works. He finds a new aim in life when his extended family, including his separated wife and his lover, who owns the hotel where he resides, decide to open a fish couscous restaurant. But its opening night has surprising consequences.

Jilani Saadi was born on February 6th 1962 in Bizerte, Tunisia. He studied cinema in Paris. Tender Is the Wolf is his second feature, after Khorma (2002).

Tender Is the Wolf

Jilani Saadi

عروس الذيب

جيلاني السعدي

تونس

2006 | COLOR | 95MP | 85 MIN | ORIGINAL LANGUAGE: ARABIC | SUBTITLES: ENGLISH


E: saadi.jilani@neuf.fr
T: +216 98 26 18 36

Jilani Saadi was born on February 6th 1962 in Bizerte, Tunisia. He studied cinema in Paris. Tender Is the Wolf is his second feature, after Khorma (2002).

A very particular night in Tunis. A young man, Stoufa, rebellious and humiliated, meets a young and pretty prostitute. She has been raped by his friends but decides to take her vengeance out on Stoufa. He searches for her all night long, but she is difficult to find…

Slimane is an old, tired man who is let go from the French shipyard where he works. He finds a new aim in life when his extended family, including his separated wife and his lover, who owns the hotel where he resides, decide to open a fish couscous restaurant. But its opening night has surprising consequences.

Jilani Saadi was born on February 6th 1962 in Bizerte, Tunisia. He studied cinema in Paris. Tender Is the Wolf is his second feature, after Khorma (2002).

Tender Is the Wolf

Jilani Saadi

عروس الذيب

جيلاني السعدي

تونس

2006 | COLOR | 95MP | 85 MIN | ORIGINAL LANGUAGE: ARABIC | SUBTITLES: ENGLISH


E: saadi.jilani@neuf.fr
T: +216 98 26 18 36

Jilani Saadi was born on February 6th 1962 in Bizerte, Tunisia. He studied cinema in Paris. Tender Is the Wolf is his second feature, after Khorma (2002).

A very particular night in Tunis. A young man, Stoufa, rebellious and humiliated, meets a young and pretty prostitute. She has been raped by his friends but decides to take her vengeance out on Stoufa. He searches for her all night long, but she is difficult to find…

Slimane is an old, tired man who is let go from the French shipyard where he works. He finds a new aim in life when his extended family, including his separated wife and his lover, who owns the hotel where he resides, decide to open a fish couscous restaurant. But its opening night has surprising consequences.

Jilani Saadi was born on February 6th 1962 in Bizerte, Tunisia. He studied cinema in Paris. Tender Is the Wolf is his second feature, after Khorma (2002).

A very particular night in Tunis. A young man, Stoufa, rebellious and humiliated, meets a young and pretty prostitute. She has been raped by his friends but decides to take her vengeance out on Stoufa. He searches for her all night long, but she is difficult to find…

Slimane is an old, tired man who is let go from the French shipyard where he works. He finds a new aim in life when his extended family, including his separated wife and his lover, who owns the hotel where he resides, decide to open a fish couscous restaurant. But its opening night has surprising consequences.

Jilani Saadi was born on February 6th 1962 in Bizerte, Tunisia. He studied cinema in Paris. Tender Is the Wolf is his second feature, after Khorma (2002).

A very particular night in Tunis. A young man, Stoufa, rebellious and humiliated, meets a young and pretty prostitute. She has been raped by his friends but decides to take her vengeance out on Stoufa. He searches for her all night long, but she is difficult to find…

Slimane is an old, tired man who is let go from the French shipyard where he works. He finds a new aim in life when his extended family, including his separated wife and his lover, who owns the hotel where he resides, decide to open a fish couscous restaurant. But its opening night has surprising consequences.

Jilani Saadi was born on February 6th 1962 in Bizerte, Tunisia. He studied cinema in Paris. Tender Is the Wolf is his second feature, after Khorma (2002).

A very particular night in Tunis. A young man, Stoufa, rebellious and humiliated, meets a young and pretty prostitute. She has been raped by his friends but decides to take her vengeance out on Stoufa. He searches for her all night long, but she is difficult to find…

Slimane is an old, tired man who is let go from the French shipyard where he works. He finds a new aim in life when his extended family, including his separated wife and his lover, who owns the hotel where he resides, decide to open a fish couscous restaurant. But its opening night has surprising consequences.

Jilani Saadi was born on February 6th 1962 in Bizerte, Tunisia. He studied cinema in Paris. Tender Is the Wolf is his second feature, after Khorma (2002).

A very particular night in Tunis. A young man, Stoufa, rebellious and humiliated, meets a young and pretty prostitute. She has been raped by his friends but decides to take her vengeance out on Stoufa. He searches for her all night long, but she is difficult to find…

Slimane is an old, tired man who is let go from the French shipyard where he works. He finds a new aim in life when his extended family, including his separated wife and his lover, who owns the hotel where he resides, decide to open a fish couscous restaurant. But its opening night has surprising consequences.
The Yellow House

Amor Hakkar

Algeria | France

2007 | COLOR | BETA SP | 87 MN | ORIGINAL LANGUAGE: ARABIC, BERBER | SUBTITLES: ENGLISH

SCRIPT: AMOR HAKKAR | CINEMATOGRAPHY: NICOLAS ROCHE | SOUND: AMOR HAKKAR, DOUNÉ-AKOUA TOLÉNÉ | EDITING: AMOR HAKKAR | PRODUCTION: SARAH FILMS | WORLD SALES: SARAH FILMS

Amor Hakkar was born in 1958, in the Aurès area, in Algeria. He moved to France in his early childhood. He made a short film before directing his first feature Bad Luck for a young Lout (Voyou). In 2002, he returned in Aurès for a short stay. Back to France, he wrote the script of The Yellow House. Today, he is preparing a feature film A Few Days of Rest.

Aya, a twelve-year-old girl. She’s digging an arid patch of land. A police car is coming close. One of the policemen hands her a letter that informs her that her older brother, who was doing his duty in the police, has died in an accident. Mouloud, her father, is a simple farmer from the Aurès area. He jumps on to his tricycle and, defying all the bans, dashes to collect his son’s body. Fatima, the mother, is in a deep sadness. Will this father, very affected and helped by his daughter Aya, make his wife and children smile again?

Faouzi Bensaidi was born in 1968. He worked in theater as an actor and director before shifting to cinema. He directed three awarded shorts and two features, and co-wrote André Téchiné’s Loin. He made a short film before directing his first feature Bad Luck for a young Lout (Voyou). In 2002, he returned in Aurès for a short stay. Back to France, he wrote the script of The Yellow House. Today, he is preparing a feature film A Few Days of Rest.

In 2002, he returned in Aurès for a short stay. Back to France, he wrote the script of The Yellow House. Today, he is preparing a feature film A Few Days of Rest.
Short Films
Beirut, the Moon Has a Secret

Mariam I. Agha

30 Years

Mohamed Chriftribak

They found themselves one afternoon, as usual, in his place. During this meeting, they faced themselves and could not look at each other in the eye, no answers to their questions were found, and a decision to what path to take for the future, was absent and lost.

In Beirut, a face. A face of a clown at the heart of Beirut. The clown, my clown... He dresses up not as a joker. Yet, he has to please.

Clowns, they are the epitome of tragedy.


This is my clown. My performer. Who is he? At the heart of our city.

He picks the moon from his forehead - putting the world to rest. To dream. To wake up again.

Rest my Beirut. Rest. Tomorrow will be different. Rest now. Rest...
Both

In July 2006, during the war of Israel on Lebanon, a former Lebanese militia man creates his own dream-like world in London – an obsessive fixation in an imaginary muse. London is associated with democracy, the cosmopolitan; diversity is associated with occupation, conquest and stories of endless war.

Three boys stand in front of the intercom at a villa’s door, speaking into it. The maid comes out and throws water at them. They explain that they just wanted to record a film but they did not have a camera. The maid laughs and tells them that there is no tape in the camera. The boys position themselves in front of a turning and recording camera on the separation wall. When an army jeep approaches, they wonder if these are the people who bring them the tape of their movie.

A Boy, a Wall and a Donkey

Hany Abu-Assad

Palestine |

Arab Premiere | 2008 | Color | Digital Beta | 4”35” | Original Language: Arabic | Subtitles: English

Cinematography: Bassem Breche, Eric Trometer, Eric Trometer

Sound: Leon Benning

Music: Raja Dbaye

Editing: Yossi Salomon

Cast: Ian Hart, Andrea Estrella

Production: Tarka Films, Mad4 Film

Bassem Breche was born in 1978 in Lebanon. He completed his undergraduate degree in drama at the Lebanese University in 2002 and began acting professionally. He moved to England in 2003, and acted in the features Blind Flight and the Hamburg Cell. He completed an MA in Film Studies in 2006. He is a director, screenwriter, and producer. In July 2006, during the war of Israel on Lebanon, a former Lebanese militia man creates his own dream-like world in London – an obsessive fixation in an imaginary muse. London is associated with democracy, the cosmopolitan; diversity is associated with occupation, conquest and stories of endless war.

Hany Abu-Assad was born in Nazareth to a Palestinian family in 1961. He entered the world of cinema and television as a producer. Abu-Assad directed the award-winning films Rana's Wedding (2002), and Paradise Now (2005) which won the Golden Globe Award for best Foreign Language Film.

In July 2006, during the war of Israel on Lebanon, a former Lebanese militia man creates his own dream-like world in London – an obsessive fixation in an imaginary muse. London is associated with democracy, the cosmopolitan; diversity is associated with occupation, conquest and stories of endless war.

Hany Abu-Assad was born in Nazareth to a Palestinian family in 1961. He entered the world of cinema and television as a producer. Abu-Assad directed the award-winning films Rana's Wedding (2002), and Paradise Now (2005) which won the Golden Globe Award for best Foreign Language Film.

In July 2006, during the war of Israel on Lebanon, a former Lebanese militia man creates his own dream-like world in London – an obsessive fixation in an imaginary muse. London is associated with democracy, the cosmopolitan; diversity is associated with occupation, conquest and stories of endless war.

Hany Abu-Assad was born in Nazareth to a Palestinian family in 1961. He entered the world of cinema and television as a producer. Abu-Assad directed the award-winning films Rana's Wedding (2002), and Paradise Now (2005) which won the Golden Globe Award for best Foreign Language Film.

In July 2006, during the war of Israel on Lebanon, a former Lebanese militia man creates his own dream-like world in London – an obsessive fixation in an imaginary muse. London is associated with democracy, the cosmopolitan; diversity is associated with occupation, conquest and stories of endless war.

Hany Abu-Assad was born in Nazareth to a Palestinian family in 1961. He entered the world of cinema and television as a producer. Abu-Assad directed the award-winning films Rana's Wedding (2002), and Paradise Now (2005) which won the Golden Globe Award for best Foreign Language Film.
**The Fishermen’s Break**

Al Hadi Ulad Mohand

Morroco | France

2007 | COLOR | 35mm | 23 min | ORIGINAL LANGUAGE: ARABIC | SUBTITLES: ENGLISH

**SCRIPT:** Al Hadi Ulad Mohand | CINEMATOGRAPHY: Pascal Poletti | EDITING: Benoît Alric | SOUND: Arnaud Julien | MUSIC: Jamal Nouman

**CAST:** Hamdoukou Mohamed, Aïchettou Sow, Ben Ben Ali

**PRODUCTION:** La Vie est Belle Films Associés | Zilis Films

Al Hadi Ulad Mohand was born in 1975 in Morocco. He moved to Paris in 1997 and studied documentary direction at Ateliers Varan. At l’EICAR, he was named second-year laureate for his 35mm graduation film A Simple Plan. He has assistant directed numerous French and Moroccan films, such as Olivier Marchal’s RMR 73, and is completing his first feature screenplay.

Al Hadi Ulad Mohand was born in 1975 in Morocco. He moved to Paris in 1997 and studied documentary direction at Ateliers Varan. At l’EICAR, he was named second-year laureate for his 35mm graduation film A Simple Plan. He has assistant directed numerous French and Moroccan films, such as Olivier Marchal’s RMR 73, and is completing his first feature screenplay.

**SHORT FILMS**

**N’Dimagou (Dignity)**

Abderrahmane Sissako

Mauritania

**WORLD PREMIERE:** 2008 | COLOR | DIGITAL BETA | 3’15” | ORIGINAL LANGUAGE: HASSANIA AND PULAA | SUBTITLES: ENGLISH

**SCRIPT:** Abderrahmane Sissako | CINEMATOGRAPHY: Jacques Besse | SOUND: Matthias Deneau Mohamed Sissako | EDITING: Nadia Ben Rachid |

**CAST:** Hamdoukou Mohamed, Aïchettou Sow, Ben Ben Ali

**EXECUTIVE PRODUCERS:** LA MANSON DES CRÉATÈS, CHINGUITY FILMS


Armed with his family, Mansour decides to head out to sea to bring food back for his family. His absence totally disrupts café life.

Wintertime, north Morocco. The fishermen spend their time watching over their boats from the local café. Braving the weather and the harbour authorities, Mansour decides to head out to sea to bring food back for his family. His absence totally disrupts café life.

Women, men and children, young and elderly people from modest social background, partly unemployed and sick, are asked to answer the question “What does dignity mean to you?” in front of a camera. A series of short scenes, lasting few seconds each, feature different people such as a woman driving a car, an old man sitting on the street with some hanks of wool, a baker, women and men at work and other close-ups of people in the street. They all look directly into the camera, silently.

Women, men and children, young and elderly people from modest social background, partly unemployed and sick, are asked to answer the question “What does dignity mean to you?” in front of a camera. A series of short scenes, lasting few seconds each, feature different people such as a woman driving a car, an old man sitting on the street with some hanks of wool, a baker, women and men at work and other close-ups of people in the street. They all look directly into the camera, silently.
**Garbage**

Lotfi Achour

Tunisia

2006 | COLOR | 35MM | 23 MIN | ORIGINAL LANGUAGE: ARABIC | SUBTITLES: FRENCH


Lotfi Achour was born in Tunis. Trained as an actor at the Institut d'études théâtrales in Paris, he has lived and worked in France and Tunisia. He studied directing and documentary-making at The Ateliers Varan in Paris, and has staged 20 plays in France, Tunisia, Egypt and Lebanon. Director of the Théâtre of Grenoble from 2000 to 2004. Garbage is his first film.

"Mounir is a reserved and idle night watchman. On a very lonely night, he finds a strange manner of entering the life of Latifa, his pretty neighbour with whom he is secretly in love. The unusual means will turn him into the secret witness of Latifa's agitated life and will lead him to dangerous expressions of his passion."
The Hole

Rabih Gebeilé
Lebanon
2006 | COLOR | BETA SP | 10’ | SILENT FILM WITH FRENCH SIGNS | SUBTITLES: ENGLISH
DRAWINGS BY: RABIH GEBEILé | ANIMATION: RABIH GEBEILé | MUSIC: WALID HOKAyEM | VOICES OF: RABIH GEBEILé, SANDRA GHOSN, WALID HOKAyEM
UNIVERISTé SAINT JOSEPH, INSTITUT DES éTUDES SCéNIQUES, AUDIOVISUELLES & CINéMATOGRAPHIQUES

It Snows in Marrakech

Hisham AlHayat
Morocco
2006 | COLOR | DIGITAL BETA | 14’30’’ | ORIGINAL LANGUAGE: FRENCH | SUBTITLES: ENGLISH
SCRIPT: HISHAM ALHAyAT | CINEMATOGRAPHY: PASCAL MONTJOVENT | SOUND: JüRG LEMPEN | MUSIC: ABDESSAMAD MIFTAH ELKHEIR, JULIEN SULSER | EDITING: JULIEN SULSER, LAURENT NèGRE | CAST: ATMEN KELIF, ABDELJABBAR LOUZIR, ABDESSAMAD MIFTAH ELKHEIR, MAJDOLINE DRISSI, MADELAINE PIGUET, AARON HENRy, HISHAM ALHAyAT
AMIR PRODUCTIONS, BORD CADRE FILMS

Contacts:
Université Saint Joseph,
Institut des Etudes Scéniques Audiovisuelles et Cinématographiques (IESAV)
Rue de Damas,
Beirut – Lebanon
T: +961 1 421 000 ext. 5361
F: +961 1 421 056
E: lyn kodeih@usj.edu.lb

Contacts:
Dan Weschler
Bord Cadre Films
CP 5353 1211
Geneva 11 – Switzerland
T/F: + 41 22 320 90 25
E: bordcadre@yahoo.com
W: www.bordcadrefilms.com

A little puppet girl decides to get herself a bellybutton…

Debora, a little girl, decides to get herself a bellybutton…

To fulfill the last wish of his dying father who has always dreamt of skiing once in Switzerland, Karim, his 28-year-old son settled in Geneva, tries to obtain him a visa. The visa irrevocably denied, he decides to take his father instead to Oukaimeden, a Moroccan Atlas ski resort, making him believe he is really in the Swiss Alps…


Rabih Gebeilé, 26 years old, has just finished his audiovisual studies at the IESAV university (Institut des Études Scéniques et Audiovisuelles), in Lebanon, after studying foreign languages at the Sorbonne, in Paris. He has written, directed and composed the score of an experimental documentary (Abject TV) and a short-film (S.C. Lily).

Rabih Gebelé, 26 years old, has just finished his audiovisual studies at the IESAV university (Institut des Études Scéniques et Audiovisuelles), in Lebanon, after studying foreign languages at the Sorbonne, in Paris. He has written, directed and composed the score of an experimental documentary (Abject TV) and a short-film (S.C. Lily). This cartoon is his last project.

Monologue
Mونولوج

Joud Said
سعد جود
Syria
سوريا

2007 | COLOR | 35MM | 14’ | ORIGINAL LANGUAGE: ARABIC, FRENCH | SUBTITLES: ENGLISH
CINEMATOGRAPHY: JOUDE GORANI | SOUND: REMI DARU | EDITING: ALI LEILANE | CAST: AMMAR HAJ AHMAD, PAULINE KOTSCHET, NAJLA ALKHAMI, LINA ALABED, Joud Said | PRODUCTION: NATIONAL ORGANIZATION FOR CINEMA (SYRIA)

Cinematography: Joude Gorani
Sound: Rémi Daru
Editing: Ali Leilane
Cast: Ammar Haj Ahmad, Pauline Kotschet, Najla Alkhami, Lina Alabed, Joud Said
Production: National Organization for Cinema (Syria)

He lives alone with his cat in the old city of Damascus.
The windows of his room unveil his dreams in images and a failed relationship with his French neighbor.
Behind these windows lie several other stories.

Contacts:
Rafat Charkas
National Organization for Cinema (Syria)
T: +963 11 33 34 201
E: rafatcharkas@yahoo.com
W: www.cinemasy.com

The North Road
الطريق إلى الشمال

Carlos Chahine
كارلوس شاهين
Lebanon | France
لبنان | فرنسا

ARAB PREMIÈRE 2008 | COLOR | 35MM | 25’ | ORIGINAL LANGUAGE: ARABIC, FRENCH | SUBTITLES: ENGLISH
SCRIPT: CARLOS CHAHINE | CINEMATOGRAPHY: JACQUES BOQUIN | SOUND: CHADI ROUKOZ | CAST: CARLOS CHAHINE, MATHEU MARIE, CAMILLE FIGUEREO, MAIABI SAMRA, ABDUL KREDOUX | PRODUCTION: SAMUEL CHAUVIN - 13 PRODUCTION

Carlos Chahine emigrates from Lebanon to France in 1975. Following a diploma in dentistry, he decided to study theater at the TNS school of Strasbourg. Since the nineties, he works exclusively as an actor, especially in theatre, in France. The North Road is his first movie as a director.

Karim, mid forties, lives in France since his early teenage years. For the first time in many years he returns to Lebanon to transfer his father’s remains, who died during the war, from Beirut to his home village.

Contacts:
Samuel Chauvin
13 Production
T: +33 6 13 51 32 44
E: sam@13production.com
W: www.13production.com

Born in Lattakie, Syria in 1980, he has completed his Masters in Cinematographic Studies at the Louis Lumière University (Lyon, France) in 2006. He has directed two shorts Adieu (2008) and Monologue (2007) and is currently preparing his first feature film.

كريم، من منتصف الأربعينيات من العمر، يعيش في فرنسا منذ سنوات، يعود إلى لبنان لنقل جثمان والده الذي توفي خلال الحرب، من بيروت إلى قريته الأم.

He is alone, a man who in front of the city of Damascus.
The windows of his room present his dreams in images and a failed relationship with his French neighbor.
Behind these windows lie several other stories.

Contacts:
Rafat Charkas
National Organization for Cinema (Syria)
T: +963 11 33 34 201
E: rafatcharkas@yahoo.com
W: www.cinemasy.com

Karim, 45, lives in France since his early teenage years. For the first time in many years he returns to Lebanon to transfer his father’s remains, who died during the war, from Beirut to his home village.

Contacts:
Samuel Chauvin
13 Production
T: +33 6 13 51 32 44
E: sam@13production.com
W: www.13production.com

The North Road
الطريق إلى الشمال

Carlos Chahine
كارلوس شاهين
Lebanon | France
لبنان | فرنسا

ARAB PREMIÈRE 2008 | COLOR | 35MM | 25’ | ORIGINAL LANGUAGE: ARABIC, FRENCH | SUBTITLES: ENGLISH
SCRIPT: CARLOS CHAHINE | CINEMATOGRAPHY: JACQUES BOQUIN | SOUND: CHADI ROUKOZ | CAST: CARLOS CHAHINE, MATHEU MARIE, CAMILLE FIGUEREO, MAIABI SAMRA, ABDUL KREDOUX | PRODUCTION: SAMUEL CHAUVIN - 13 PRODUCTION

Carlos Chahine emigrates from Lebanon to France in 1975. Following a diploma in dentistry, he decided to study theater at the TNS school of Strasbourg. Since the nineties, he works exclusively as an actor, especially in theatre, in France. The North Road is his first movie as a director.

Karim, mid forties, lives in France since his early teenage years. For the first time in many years he returns to Lebanon to transfer his father’s remains, who died during the war, from Beirut to his home village.

Contacts:
Samuel Chauvin
13 Production
T: +33 6 13 51 32 44
E: sam@13production.com
W: www.13production.com

Born in Lattakie, Syria in 1980, he has completed his Masters in Cinematographic Studies at the Louis Lumière University (Lyon, France) in 2006. He has directed two shorts Adieu (2008) and Monologue (2007) and is currently preparing his first feature film.

كريم، من منتصف الأربعينيات من العمر، يعيش في فرنسا منذ سنوات، يعود إلى لبنان لنقل جثمان والده الذي توفي خلال الحرب، من بيروت إلى قريته الأم.

He is alone, a man who in front of the city of Damascus.
The windows of his room present his dreams in images and a failed relationship with his French neighbor.
Behind these windows lie several other stories.

Contacts:
Rafat Charkas
National Organization for Cinema (Syria)
T: +963 11 33 34 201
E: rafatcharkas@yahoo.com
W: www.cinemasy.com
Throughout the day, Said drives through the streets of Casablanca like a lost soul. At twilight, he comes across Leila in a deserted street, as astray as him. He offers to accompany her to her house.
The Young Lady and the School

It is the return of a young woman with a stable job to her hometown.

On her way to her village, she stops in front of her old high school and remembers entering the building as a child on the first day at school. The school is few kilometers away from her home. At the age of twelve, she used to fight the distance every day with a group of friends in order not to miss her classes.

Actor and director Nadif was born in 1967. He graduated from the “Higher Institute of Art”. He was the main actor in several feature films including Rahimo (by Ismail Saidi) and The Black Room (by Hassan Benjelloun). He directed three short films: The young lady and the Elevator in 2005, The Young Lady and the Institute in 2007 and The Young Lady and the School in 2008.
5 Minutes from Home

Nahed Awwad

Palestine

2008 | COLOR & BLACK AND WHITE | DIGITAL BETA | 52 MIN | ORIGINAL LANGUAGE: ARABIC | SUBTITLES: ENGLISH

CINEMATOGRAPHY: RAMEZ QAZMOUZ, NABIL KHLEIFI, MOHAMMAD NOFEL, NAHED AWWAD | SOUND: OSAMA BAWARDEH, QAUISHEH | MUSIC: EMMAL BAKER | EDITING: THOMAS BACHMANN | PRODUCTION: KARAVAN FILMS, TURKEY

The Jerusalem Airport lies along the road that links Jerusalem to Ramallah. It has been occupied by Israeli army since 1967. Back in the 50's and 60's, it used to be a place where international aircrafts landed and Palestinians could travel freely. Today, to the east of the runway, a huge military checkpoint blocks the Jerusalem-Ramallah road, a dead end street for most of the inhabitants of the Northern West Bank.

The Jerusalem Airport lies along the road that links Jerusalem to Ramallah. It has been occupied by Israeli army since 1967. Back in the 50's and 60's, it used to be a place where international aircrafts landed and Palestinians could travel freely. Today, to the east of the runway, a huge military checkpoint blocks the Jerusalem-Ramallah road, a dead end street for most of the inhabitants of the Northern West Bank.

In the middle of ethno-religious conflicts in Modern Egypt, the director’s family decides to introduce their grandson Nabil to the diversity of backgrounds in the family, after a century of mixed marriages. An ancestral background composed of Egyptian, Palestinian, Italian, Lebanese and Caucasian cultures, rooted in the three monotheistic religions and intertwined with different political affiliation.

An Egyptian Salad

Nadia Kamel

Egypt

2008 | COLOR | DIGITAL BETA | 105 MIN | ORIGINAL LANGUAGE: ARABIC | SUBTITLES: ENGLISH

CINEMATOGRAPHY: IBRAHIM EL-BATOUT, NADIA KAMEL | SOUND: BEATRICE WICK, STEPHANE LARA | MUSIC: KAMILyA JUBRAN | CAST: IBRAHIM EL-BATOUT, NADIA KAMEL, MARy KAMEL, SAAD LOwhA, KAMEL, DINA KAMEL, NABIL SHAATH SR.

In the middle of ethno-religious conflicts in Modern Egypt, the director’s family decides to introduce their grandson Nabil to the diversity of backgrounds in the family, after a century of mixed marriages. An ancestral background composed of Egyptian, Palestinian, Italian, Lebanese and Caucasian cultures, rooted in the three monotheistic religions and intertwined with different political affiliation.

In the middle of ethno-religious conflicts in Modern Egypt, the director’s family decides to introduce their grandson Nabil to the diversity of backgrounds in the family, after a century of mixed marriages. An ancestral background composed of Egyptian, Palestinian, Italian, Lebanese and Caucasian cultures, rooted in the three monotheistic religions and intertwined with different political affiliation.

(in the middle of ethno-religious conflicts in Modern Egypt, the director’s family decides to introduce their grandson Nabil to the diversity of backgrounds in the family, after a century of mixed marriages. An ancestral background composed of Egyptian, Palestinian, Italian, Lebanese and Caucasian cultures, rooted in the three monotheistic religions and intertwined with different political affiliation.

An Egyptian Salad

Nadia Kamel

Egypt

2008 | COLOR | DIGITAL BETA | 105 MIN | ORIGINAL LANGUAGE: ARABIC | SUBTITLES: ENGLISH

CINEMATOGRAPHY: IBRAHIM EL-BATOUT, NADIA KAMEL | SOUND: BEATRICE WICK, STEPHANE LARA | MUSIC: KAMILyA JUBRAN | CAST: IBRAHIM EL-BATOUT, NADIA KAMEL, MARy KAMEL, SAAD LOwhA, KAMEL, DINA KAMEL, NABIL SHAATH SR.

In the middle of ethno-religious conflicts in Modern Egypt, the director’s family decides to introduce their grandson Nabil to the diversity of backgrounds in the family, after a century of mixed marriages. An ancestral background composed of Egyptian, Palestinian, Italian, Lebanese and Caucasian cultures, rooted in the three monotheistic religions and intertwined with different political affiliation.

An Egyptian Salad

Nadia Kamel

Egypt

2008 | COLOR | DIGITAL BETA | 105 MIN | ORIGINAL LANGUAGE: ARABIC | SUBTITLES: ENGLISH

CINEMATOGRAPHY: IBRAHIM EL-BATOUT, NADIA KAMEL | SOUND: BEATRICE WICK, STEPHANE LARA | MUSIC: KAMILyA JUBRAN | CAST: IBRAHIM EL-BATOUT, NADIA KAMEL, MARy KAMEL, SAAD LOwhA, KAMEL, DINA KAMEL, NABIL SHAATH SR.

In the middle of ethno-religious conflicts in Modern Egypt, the director’s family decides to introduce their grandson Nabil to the diversity of backgrounds in the family, after a century of mixed marriages. An ancestral background composed of Egyptian, Palestinian, Italian, Lebanese and Caucasian cultures, rooted in the three monotheistic religions and intertwined with different political affiliation.

An Egyptian Salad

Nadia Kamel

Egypt

2008 | COLOR | DIGITAL BETA | 105 MIN | ORIGINAL LANGUAGE: ARABIC | SUBTITLES: ENGLISH

CINEMATOGRAPHY: IBRAHIM EL-BATOUT, NADIA KAMEL | SOUND: BEATRICE WICK, STEPHANE LARA | MUSIC: KAMILyA JUBRAN | CAST: IBRAHIM EL-BATOUT, NADIA KAMEL, MARy KAMEL, SAAD LOwhA, KAMEL, DINA KAMEL, NABIL SHAATH SR.

In the middle of ethno-religious conflicts in Modern Egypt, the director’s family decides to introduce their grandson Nabil to the diversity of backgrounds in the family, after a century of mixed marriages. An ancestral background composed of Egyptian, Palestinian, Italian, Lebanese and Caucasian cultures, rooted in the three monotheistic religions and intertwined with different political affiliation.
Hey! Don’t Forget the Cumin…

Hala Alabdalla

Hala Alabdalla

Three voices: Jamil and Sarah both absent and left our planet. Darina is resisting. All three are linked to text. All three choose the artistic expression form in their bid for freedom. Through the film, we try to draw the circle/relation amongst: Life, place, exile / voice, text, art / madness, suicide, death.

We may realise that this circle may also be the path we all follow: To fall or not to fall?

Adapted from November 1999: Jamil and Sarah are absent, and left the planet. Darina is resisting. All three are linked to text. All three choose the artistic expression form in their bid for freedom.

Three voices: Jamil and Sarah both absent and left our planet. Darina is resisting. All three are linked to text. All three choose the artistic expression form in their bid for freedom. Through the film, we try to draw the circle/relation amongst: Life, place, exile / voice, text, art / madness, suicide, death.

We may realise that this circle may also be the path we all follow: To fall or not to fall?

Letter to My Sister

Habiba Djahnine

Author, Director:

E: djahninehabiba@hotmail.fr
T: +213 7 93740261

Habiba Djahnine

Letter to My Sister tells the story of the assassination of Nabila Djahnine, the filmmaker’s sister, who was President of the Algerian association Women’s Outcry. Nabila was assassinated in Tizi-Ouzo, a hundred kilometers from Algiers, on February 15, 1995. Ten years after her sister’s assassination, Habiba Djahnine comes back to make this film to tell what happened, to see what became of Tizi-Ouzo and its people, to find out why assassination and massacre were the only responses to a conflict that divides Algerians.

Born in 1968, general delegate of the Documentary Film Meetings of Bejaia, Algeria, Habiba Djahnine is also a consultant and a lecturer. She has published several texts and articles in France and Algeria including (Outre-Mort 2003) a collection of poems.

Habiba Djahnine

Habiba Djahnine was born in 1968 in Algeria. As a filmmaker, she has published several texts and articles in France and Algeria including (Outre-Mort 2003) a collection of poems.

Habiba Djahnine

Habiba Djahnine was born in 1968 in Algeria. As a filmmaker, she has published several texts and articles in France and Algeria including (Outre-Mort 2003) a collection of poems.

Habiba Djahnine

Habiba Djahnine was born in 1968 in Algeria. As a filmmaker, she has published several texts and articles in France and Algeria including (Outre-Mort 2003) a collection of poems.
Made in Egypt
صنع في مصر

Karim Goury
France | Egypt

2006 | COLOR | DIGITAL BETA | 69 MIN | ORIGINAL LANGUAGE: ARABIC, FRENCH AND ENGLISH | SUBTITLES: ENGLISH
SCRIPT: KARIM GOURY | CINEMATOGRAPHY: PIERRE BEFVE KARIM GOURY | EDITING: FRANCOISE TOURNEMIN CHRISTIANE LAQC | SOUND: PIERRE BEFVE
KARIM GOURY | PRODUCTION: HERVE FILMS JVA, IMAGES PLUS

KARIM GOURy

"My father doesn't exist yet it seems people do know him.
All I have of his is a photo of both my parents together,
taken in a restaurant.
They look young, beautiful and maybe in love…
It was in Cairo, in 1967.
Who is this man whom people say I look like?"

Simon El Habre
Simon El Habre

SIMON EL HABRE | PRODUCERS:
SIMON EL HABRE, JAD ALHAJAL, ART NECHART (MFC FILM) | PRODUCTION: BEIRUT DC

SIMON EL HABRE

Semaan is a farmer leading a quiet life, in the small village of Ain El Halazoun, in the Lebanese mountains.
He wakes up at the crack of dawn, tends to his cows and other animals and prepares the produce he will sell at the market.
During the Lebanese civil war, Ain El Halazoun was completely destroyed and eventually deserted. Its original inhabitants, all from the "El Habre" family, regularly go back to the village to visit their houses and cultivate their plots of land, but always leave before sunset…

Karim Goury holds an MFA from the National Art School, France, and studied at the Louis Lumière National School of Cinema. He was director of photography for the documentaries New Face, New Life (by Marie-Françoise Lanten), and A House in Prison (by Olivier Lerner). He has directed Made in Egypt (documentary) and I’ll Be Right Back, I’m Gonna Meet my Father (short, 2007).

Simon El Habre was born in Beirut in 1975. In 1998 he got his Diploma in Audiovisual Directing from Académie Libanaise des Beaux-Arts (ALBA) and specialized in Editing at Femis (Paris). He teaches Film Editing at ALBA. El Habre has directed a number of TV reports for several Arab satellite channels and edited several award winning films.

El Habre is a filmmaker born in Beirut in 1999, in the year of the civil war in Lebanon. He specializes in the making of reports on current events in the Arab world, particularly those related to the Lebanese civil war. He has directed several documentaries and short films on various aspects of the war, including the life of the inhabitants of Ain El Halazon, the small village where he grew up.

Simaan is a farmer leading a quiet life, in the small village of Ain El Halazoun, in the Lebanese mountains.
He wakes up at the crack of dawn, tends to his cows and other animals and prepares the produce he will sell at the market.
During the Lebanese civil war, Ain El Halazoun was completely destroyed and eventually deserted. Its original inhabitants, all from the "El Habre" family, regularly go back to the village to visit their houses and cultivate their plots of land, but always leave before sunset…

Karim Goury holds an MFA from the National Art School, France, and studied at the Louis Lumière National School of Cinema. He was director of photography for the documentaries New Face, New Life (by Marie-Françoise Lanten), and A House in Prison (by Olivier Lerner). He has directed Made in Egypt (documentary) and I’ll Be Right Back, I’m Gonna Meet my Father (short, 2007).

Simon El Habre was born in Beirut in 1975. In 1998 he got his Diploma in Audiovisual Directing from Académie Libanaise des Beaux-Arts (ALBA) and specialized in Editing at Femis (Paris). He teaches Film Editing at ALBA. El Habre has directed a number of TV reports for several Arab satellite channels and edited several award winning films.
Leyla Kilani
Morocco | France

Our Forbidden Places

Independent filmmaker Mahmoud Al Massad was born in Zarqa, Jordan in 1969. After studying film and art at Yarmouk University in Jordan, he worked in the television and film industries in Romania, Italy, Germany and Sweden, making more than 12 short films. He is currently developing his feature film projectairo.

Raised in the 1970s and 1980s. Opposition groups as well as ordinary citizens were systematically abducted and detained in secret centres. During these twenty years, no one could see, no one could hear but everybody knew. In 2004, “a commission for truth and reconciliation” has been created to hear the testimonies of the victims. Obsessed about its dark past, Morocco has now started to analyse its collective memory.

What makes a terrorist? In Zarqa, Jordan’s second largest city with close to 1,000,000 people, it is a much-debated question. Zarqa was the birthplace of Abu Musab al Zarqawi, the al-Qaeda leader in Mesopotamia before being killed by American forces in 2006. Many in town knew al Zarqawi. Al Massad charts the daily life of an Islamic man in one of Zarqa’s poorest neighborhoods, revealing the rhythms of Jordanian life against the backdrop of the ‘war on terrorism’ that reaches into the living rooms of many Muslim families.

Independent filmmaker Mahmoud Al Massad was born in Zarqa, Jordan in 1969. After studying film and art at Yarmouk University in Jordan, he worked in the television and film industries in Romania, Italy, Germany and Sweden, making more than 12 short films. He is currently developing his feature film projectairo.


Our Forbidden Places

Leyla Kilani
Morocco | France

Independent filmmaker Mahmoud Al Massad was born in Zarqa, Jordan in 1969. After studying film and art at Yarmouk University in Jordan, he worked in the television and film industries in Romania, Italy, Germany and Sweden, making more than 12 short films. He is currently developing his feature film projectairo.


Our Forbidden Places

Leyla Kilani
Morocco | France

Independent filmmaker Mahmoud Al Massad was born in Zarqa, Jordan in 1969. After studying film and art at Yarmouk University in Jordan, he worked in the television and film industries in Romania, Italy, Germany and Sweden, making more than 12 short films. He is currently developing his feature film projectairo.

Tariq Hashim

You, Waguih
أنت، وجه

Namir Abdel Messeeh
غير عبد المسيح

After cinema license at Paris VII University and film studies at La Fémis (2000), Namir Abdel Messeeh has directed several films including La Route Etait Pleine de Poussière, Urgent (2004), as well as Quelque Chose de Mal (2004) and the award winner You, Waguih (2006). Before joining Alter Ego Productions, he directed a series of short films that received the Prix du Jury at the Short Film and Video Festival of Lisboa (2002). He has also participated in a number of workshops and master classes, including those organized by the Centre National des Arts du Spectacle (ANF) and the French Embassy in Baghdad.

After theatre studies in Baghdad and a Masters in cinema from the Sofia Film Institute (Bulgaria), Iraqi-born Tariq Hashim has moved to Denmark, where he has worked for local channels and produced many short films. In 2004, his film 16 Hours in Baghdad won the Golden Hawk Award at the 2004 Rotterdam Arab Film Festival. After a cinema license at Paris VII University and film studies at La Fémis (2000), Namir Abdel Messeeh has directed several films including La Route Etait Pleine de Poussière, Urgent (2004), as well as Quelque Chose de Mal (2004) and the award winner You, Waguih (2006). Before joining Alter Ego Productions, he directed a series of short films that received the Prix du Jury at the Short Film and Video Festival of Lisboa (2002). He has also participated in a number of workshops and master classes, including those organized by the Centre National des Arts du Spectacle (ANF) and the French Embassy in Baghdad.

After cinema license at Paris VII University and film studies at La Fémis (2000), Namir Abdel Messeeh has directed several films including La Route Etait Pleine de Poussière, Urgent (2004), as well as Quelque Chose de Mal (2004) and the award winner You, Waguih (2006). Before joining Alter Ego Productions, he directed a series of short films that received the Prix du Jury at the Short Film and Video Festival of Lisboa (2002). He has also participated in a number of workshops and master classes, including those organized by the Centre National des Arts du Spectacle (ANF) and the French Embassy in Baghdad.

After cinema license at Paris VII University and film studies at La Fémis (2000), Namir Abdel Messeeh has directed several films including La Route Etait Pleine de Poussière, Urgent (2004), as well as Quelque Chose de Mal (2004) and the award winner You, Waguih (2006). Before joining Alter Ego Productions, he directed a series of short films that received the Prix du Jury at the Short Film and Video Festival of Lisboa (2002). He has also participated in a number of workshops and master classes, including those organized by the Centre National des Arts du Spectacle (ANF) and the French Embassy in Baghdad.

After cinema license at Paris VII University and film studies at La Fémis (2000), Namir Abdel Messeeh has directed several films including La Route Etait Pleine de Poussière, Urgent (2004), as well as Quelque Chose de Mal (2004) and the award winner You, Waguih (2006). Before joining Alter Ego Productions, he directed a series of short films that received the Prix du Jury at the Short Film and Video Festival of Lisboa (2002). He has also participated in a number of workshops and master classes, including those organized by the Centre National des Arts du Spectacle (ANF) and the French Embassy in Baghdad.

After cinema license at Paris VII University and film studies at La Fémis (2000), Namir Abdel Messeeh has directed several films including La Route Etait Pleine de Poussière, Urgent (2004), as well as Quelque Chose de Mal (2004) and the award winner You, Waguih (2006). Before joining Alter Ego Productions, he directed a series of short films that received the Prix du Jury at the Short Film and Video Festival of Lisboa (2002). He has also participated in a number of workshops and master classes, including those organized by the Centre National des Arts du Spectacle (ANF) and the French Embassy in Baghdad.

After cinema license at Paris VII University and film studies at La Fémis (2000), Namir Abdel Messeeh has directed several films including La Route Etait Pleine de Poussière, Urgent (2004), as well as Quelque Chose de Mal (2004) and the award winner You, Waguih (2006). Before joining Alter Ego Productions, he directed a series of short films that received the Prix du Jury at the Short Film and Video Festival of Lisboa (2002). He has also participated in a number of workshops and master classes, including those organized by the Centre National des Arts du Spectacle (ANF) and the French Embassy in Baghdad.

After cinema license at Paris VII University and film studies at La Fémis (2000), Namir Abdel Messeeh has directed several films including La Route Etait Pleine de Poussière, Urgent (2004), as well as Quelque Chose de Mal (2004) and the award winner You, Waguih (2006). Before joining Alter Ego Productions, he directed a series of short films that received the Prix du Jury at the Short Film and Video Festival of Lisboa (2002). He has also participated in a number of workshops and master classes, including those organized by the Centre National des Arts du Spectacle (ANF) and the French Embassy in Baghdad.

After cinema license at Paris VII University and film studies at La Fémis (2000), Namir Abdel Messeeh has directed several films including La Route Etait Pleine de Poussière, Urgent (2004), as well as Quelque Chose de Mal (2004) and the award winner You, Waguih (2006). Before joining Alter Ego Productions, he directed a series of short films that received the Prix du Jury at the Short Film and Video Festival of Lisboa (2002). He has also participated in a number of workshops and master classes, including those organized by the Centre National des Arts du Spectacle (ANF) and the French Embassy in Baghdad.

After cinema license at Paris VII University and film studies at La Fémis (2000), Namir Abdel Messeeh has directed several films including La Route Etait Pleine de Poussière, Urgent (2004), as well as Quelque Chose de Mal (2004) and the award winner You, Waguih (2006). Before joining Alter Ego Productions, he directed a series of short films that received the Prix du Jury at the Short Film and Video Festival of Lisboa (2002). He has also participated in a number of workshops and master classes, including those organized by the Centre National des Arts du Spectacle (ANF) and the French Embassy in Baghdad.

After cinema license at Paris VII University and film studies at La Fémis (2000), Namir Abdel Messeeh has directed several films including La Route Etait Pleine de Poussière, Urgent (2004), as well as Quelque Chose de Mal (2004) and the award winner You, Waguih (2006). Before joining Alter Ego Productions, he directed a series of short films that received the Prix du Jury at the Short Film and Video Festival of Lisboa (2002). He has also participated in a number of workshops and master classes, including those organized by the Centre National des Arts du Spectacle (ANF) and the French Embassy in Baghdad.

After cinema license at Paris VII University and film studies at La Fémis (2000), Namir Abdel Messeeh has directed several films including La Route Etait Pleine de Poussière, Urgent (2004), as well as Quelque Chose de Mal (2004) and the award winner You, Waguih (2006). Before joining Alter Ego Productions, he directed a series of short films that received the Prix du Jury at the Short Film and Video Festival of Lisboa (2002). He has also participated in a number of workshops and master classes, including those organized by the Centre National des Arts du Spectacle (ANF) and the French Embassy in Baghdad.
Born in Beirut on August 10, 1986, Nermine is a film student at the Institut d’études scéniques, audiovisuelles et cinématographiques – IESAV of the Université Saint-Joseph. She achieved her final year of study with her documentary Bride of the South. She is currently working on the post-production of her final graduation project, Libanette, a short fiction film.

A Lebanese Christian girl from the South tries to define her belonging to a village that has yet to define its belonging to Lebanon.

Student Documentaries

The Bride of the South

Nermine Haddad

Lebanon

WORLD PREMIERE | 2007 | COLOR | MINI DV | 33 MIN | ORIGINAL LANGUAGE: ARABIC | SUBTITLES: ENGLISH

SCRIPT: NERMINE HADDAD | CINEMATOGRAPHY: BACHIR HAJ | SOUND: WISSAM AL-AMIL | PRODUCTION: UNIVERSITE SAINT JOSEPH, INSTITUT DES ETUDES SCENIQUES AUDIOVISUELLES ET CINEMATOGRAPHIQUES (IESAV)

Contact:
Université Saint Joseph, Institut des Etudes Scéniques, Audiovisuelles et Cinématographiques (IESAV)
Rue de Damas, Beirut – Lebanon
T: +961 1 421 000 ext. 5361
F: +961 1 421 056
E: lyn.kodeih@usj.edu.lb

Nermine Haddad
T: +961 3 963524
E: nerminehaddad@hotmail.com

A Lebanese Christian girl from the South tries to define her belonging to a village that has yet to define its belonging to Lebanon.

Nermine Haddad

Lebanon

WORLD PREMIERE | 2007 | COLOR | MINI DV | 33 MIN | ORIGINAL LANGUAGE: ARABIC | SUBTITLES: ENGLISH

SCRIPT: NERMINE HADDAD | CINEMATOGRAPHY: BACHIR HAJ | SOUND: WISSAM AL-AMIL | PRODUCTION: UNIVERSITE SAINT JOSEPH, INSTITUT DES ETUDES SCENIQUES AUDIOVISUELLES ET CINEMATOGRAPHIQUES (IESAV)

Contact:
Université Saint Joseph, Institut des Etudes Scéniques, Audiovisuelles et Cinématographiques (IESAV)
Rue de Damas, Beirut – Lebanon
T: +961 1 421 000 ext. 5361
F: +961 1 421 056
E: lyn kodeih@usj.edu.lb

Nermine Haddad
T: +961 3 963524
E: nerminehaddad@hotmail.com

A Lebanese Christian girl from the South tries to define her belonging to a village that has yet to define its belonging to Lebanon.
A Candle for the Shabandar Café
شمعة لمقهى الشهبندر
Emad Ali
عماد علي
Iraq
2007 | COLOR | DIGITAL BETA | 23 MIN | ORIGINAL LANGUAGE: ARABIC, SUBTITLES: ENGLISH
CINEMATOGRAPHY: HAIDER HARRAG, EMAD ALI | SOUND: HAIDER HARRAG | INTERNATIONAL SALES: TYPECAST FILMS

Emad Ali's own story is an epilogue to his film about the Shabandar Café and Mutanabbi Street – before and after they were destroyed. Founded in 1917, the Shabandar Café in Al Mutanabbi Street in the heart of the old centre of Baghdad, was a cultural landmark, where generations of Iraqis came to discuss and debate literature and politics. But in March 2007, a massive car bomb destroyed the Shabandar Café, all the bookshops on Al Mutanabbi Street and killed and wounded scores of people.

The 1975 Lebanese civil war saw the beginning of the displacement of Haret Hreyk's Christians. Haret Hreyk was a village in Beirut's southern suburbs, and my family was one of the last to leave. This was accompanied by a construction boom fueled by the displacement of Shiites from South Lebanon to Beirut's suburbs, due to Israeli wars. Haret Hreyk became the headquarters of Hezbollah, and its "security zone". During the July 2006 war, Haret Hreyk sustained a massive destruction. For my family, the only thing left from Haret Hreyk is few memories.

Contacts:
Andrew Toms
Typecast Films
Festival Booking & Publicity
Seattle, WA – USA
T: +1 206 322 0882 (extension 205)
F: +1 206 322 4586
E: andrew@typecastfilms.com
W: www.typecastfilms.com

Lemon Flowers
زهر الليمون
Pamela Ghanimeh
Lebanon
2007 | COLOR | DIGITAL BETA | 35 MIN | ORIGINAL LANGUAGE: FRENCH, ARABIC | SUBTITLES: ENGLISH
SCRIPT: PAMELA GHANIMEH | CINEMATOGRAPHY: PAMELA GHANIMEH | SOUND: CHADY ROUKOZ | CAST: JOSEPH GHANIMEH, WAFAA DACCACHE GHANIMEH, NELLY DACCACHE, SAMAA AL Dbff, LONIA DACCACHE, JEANNE DARC ABU HANNA | PRODUCTION: AIF (ARAB INSTITUTE OF FILM)


The 1975 Lebanese civil war saw the beginning of the displacement of Haret Hreyk's Christians. Haret Hreyk was a village in Beirut's southern suburbs, and my family was one of the last to leave. This was accompanied by a construction boom fueled by the displacement of Shiites from South Lebanon to Beirut's suburbs, due to Israeli wars. Haret Hreyk became the headquarters of Hezbollah, and its "security zone". During the July 2006 war, Haret Hreyk sustained a massive destruction. For my family, the only thing left from Haret Hreyk is few memories.

Contacts:
Pamela Ghanimeh
Jeita – Lebanon
T: +961 3 787 094
E: pamela.ghanimeh@gmail.com
When facing a difficult situation, Mohammad plays a duetto with his ego. He thought he was an orphan as of his two years. One day, the director Ziad Dueiri asks him to play a leading role in his film “West Beirut”. This experience will change his life. “Out of the Sabra Barrels” paints a portrait of a young man who dreams of finding his mother and be filmed climbing on the Eiffel Tower.

Shirin Abu Shaqra graduated with a “Maîtrise” in History and a “Diplôme d’Etudes Approfondies” in Political Science from the Saint Joseph University (USJ) of Beirut. She just finished a Stop Motion entitled Walking Distance and is now pursuing her studies in Le Fresnoy National Studio for Contemporary Arts in France.

Rami Nihawi was born in 1982 in Beirut and has studied acting and filmmaking in the Lebanese University of Fine Arts. He has directed three videos: A Titre Personnel (2005), D’une Etoile (2006). Revenging for the Astronaut is his newest documentary. He is currently preparing a long documentary entitled Yamo.
Take Me Home

An observational first person pilgrimages into the lives of a dispersed Palestinian family. The director questions her personal fears, and clings on to the resonance of intimate moments shared with her grandmother and great aunt; a passing generation whose hope has been challenged by decades of oppression and conflict.

Contacts:
Mais Darwazah
Amman – Jordan
T: +962 79 6 864 864
E: maisd66@yahoo.co.uk

Born in 1975, Mais has worked in Amman, Cairo and Beirut in the fields of architecture, graphic design and documentary television productions. She has made several short experimental films. She completed her postgraduate Masters degree in Documentary Directing at Edinburgh College of Art in December 2007. Take me home is her first feature length documentary.

Searching for Truth

"Searching for Truth" Documents
Algeria, Unspoken Stories

The Land Speaks Arabic

Jean-Pierre Lledo

Marie Gargour

Jean-Pierre Lledo was born in Algeria. He is a JewishBerber by his mother and Spanish by his father. He made two feature films: The Empire of Dreams and Luminère before being threatened by Islamic fundamentalists, and leaving Algeria in 1994. Since 1994 he has been making documentaries including An Algerian Dream (2003), and Algerie, mes Fantômes (2005).

Marie Gargour is born in Jaffa, Palestine. She's had a journalism certificate and is undertaking a doctorate in "Sciences de l'Information" in Paris. She has worked as a journalist in Beirut and in Paris, as well as in the International Cinema and Television Council of the Unesco (Paris). She has directed several documentaries including My Jaffa (1997) and Blanche's Homeland (2001).

Algeria, Unspoken Stories

Algeria, Unspoken Stories The Land Speaks Arabic

MOUATS, KATIBA HOCINE, KHEIREDDINE LARDJAM

CINEMATOGRAPHY: STELIOS APOTOLOPOLLOS, HANNA ABU SAADA | SOUND: ALAA KHOURY | MUSIC: DIMITRI ARGOPENOPOUS | PRODUCTION: BAD MOVIES

Algeria, Unspoken Stories

I have two films, The Empire of Dreams and Luminère, before being threatened by Islamic fundamentalists, and leaving Algeria in 1994. Since 1994 I have been making documentaries including An Algerian Dream (2003) and Algerie, mes Fantômes (2005). After a 7-year war, unspeakable atrocities and hundreds of thousands of dead, Algeria, a French colony for 132 years, gained independence. That’s when a political movement appears on the international stage. Theorised by its historical leaders, it called for the creation of a Jewish state, potentially in Palestine.

Yet since thousands of years, the Land speaks Arabic: Palestine is inhabited by Arab people, the Palestinians. Essentially based on Zionist leaders’ quotations, unused audiovisual archives, local press of that period, and testimonies of persons who witnessed pre-1948 Palestine, the film shows a crude light on the cleaning and the spoliation of the Palestinian land by the Zionists.
Foreign Look on the Arab World
Yacine has abandoned his family home in the projects in order to live on his own in a cramped trailer. Though Yacine is something of a social worker, he specifically shuns the prospect of landing a permanent job for fear that his life will grow stagnant and dull. Later, as Yacine walks the city streets at night meeting with friends, listening to ethnic music, and generally soaking in the local color, a series of conversations gradually bring the nomadic city-dweller’s mysterious past into focus.

Andalucia
ألان غوميس
France | Spain
2007 | COLOR | DIGITAL BETA | 90 MIN | ORIGINAL LANGUAGE: FRENCH | SUBTITLES: ENGLISH

Welcome Europa
أهلاً أوروبا
Bruno Ulmer
France
2006 | COLOR | DIGITAL BETA | 90 MIN | ORIGINAL LANGUAGE: ARABIC, FRENCH, ENGLISH SPANISH | SUBTITLES: FRENCH, ENGLISH
SCRIPT: BRUNO ULMER | CINEMATOGRAPHY: DENIS GRANVAL | SOUND: FRÉDÉRIC BOUVIER | CAST: PATRICE ALLAL, MIMIHT MARIUS, RAFAEL BOGDAM, PATRICE GOMIS, HANCOLE STRAULI, KELLY KARM | PRODUCTION: SON ET LUMIÈRE, ARTE FRANCE

 Thousands of illegal immigrants roam the street of European cities, looking for work or luck. Invisible. Their lives reduced to the TV sound byte of men found dead in shipping containers. “Welcome Europa” follows eight young men, Kurdish, Moroccan and Romanian as they try to find their way to Paris, Amsterdam or Madrid. In their raw existence on the streets, prostitution looms like an inevitable destination. Some fall to the bottom hard. Sink or swim; they all face the ultimate question. What is it to be a man?
### As I Recall

**Rima Kaddissi**  
Lebanon | 2007 | COLOR | MINI DV | 13 MIN | ORIGINAL LANGUAGE: ARABIC, ENGLISH | SUBTITLES: ARABIC, ENGLISH

**Script:** Rima Kaddissi  
**Cinematography:** Sarmed Louis  
**Sound:** Carine Bacha  
**Sound Design:** Rana Eid  
**Editing:** Simon Haber, Carine Doumit  
**Visual Effects:** Tony Moussallam  
**Production:** Ashkal Alwan, The Lebanese Association for Plastic Arts

---

**Khaled Sabsabi** was born in 1965, in Tripoli, Lebanon. He migrated with his family to Australia in 1979. His works have participated to international exhibitions, some of which are: *Mreya* (Audio & Video installation, 1999), *Beirut Arts Festival* (Audio & Video installation, 2004) and *Resort* (Audio and Video installation, 2007).

A multi-media work that reflects the complex and often fraught space of border identities, migrant territories and identity production, characterised by an ever changing and contingent nature. The work has a charged, spatial sense, evolving a relatively open-ended viewing dynamic. Meaning the work is always being transferred from one image to the other, transposed from one culture to another, transported from one place to another, translated from one language to another and in this case work that is in transformation.

---

**Contacts:**  
Rima Kaddissi  
T: +961 3 850 560  
E: rimakaddissi@gmail.com

---

**Khaled Sabsabi** was born in 1965, in Tripoli, Lebanon. He migrated with his family to Australia in 1979. His works have participated to international exhibitions, some of which are: *Mreya* (Audio & Video installation, 1999), *Beirut Arts Festival* (Audio & Video installation, 2004) and *Resort* (Audio and Video installation, 2007).

A multi-media work that reflects the complex and often fraught space of border identities, migrant territories and identity production, characterised by an ever changing and contingent nature. The work has a charged, spatial sense, evolving a relatively open-ended viewing dynamic. Meaning the work is always being transferred from one image to the other, transposed from one culture to another, transported from one place to another, translated from one language to another and in this case work that is in transformation.

---

**Contacts:**  
Khaled Sabsabi  
E: info@peacefender.com  
W: www.peacefender.com

---


As I recall, what Jaap Pieters told me of Hussein and Ahmad Shaban constructs a possible reality. What Ahmad tells me could also fit in this possible narrative. While recounting their memory(ies), the reality(ies) start to twist and alter. Stories people tell me are difficult for me to recall and repeat.

---

**Contacts:**  
Rima Kaddissi  
T: +961 3 850 560  
E: rimakaddissi@gmail.com

---


As I recall, what Jaap Pieters told me of Hussein and Ahmad Shaban constructs a possible reality. What Ahmad tells me could also fit in this possible narrative. While recounting their memory(ies), the reality(ies) start to twist and alter. Stories people tell me are difficult for me to recall and repeat.

---

**Contacts:**  
Rima Kaddissi  
T: +961 3 850 560  
E: rimakaddissi@gmail.com

---


As I recall, what Jaap Pieters told me of Hussein and Ahmad Shaban constructs a possible reality. What Ahmad tells me could also fit in this possible narrative. While recounting their memory(ies), the reality(ies) start to twist and alter. Stories people tell me are difficult for me to recall and repeat.

---

**Contacts:**  
Rima Kaddissi  
T: +961 3 850 560  
E: rimakaddissi@gmail.com

---


As I recall, what Jaap Pieters told me of Hussein and Ahmad Shaban constructs a possible reality. What Ahmad tells me could also fit in this possible narrative. While recounting their memory(ies), the reality(ies) start to twist and alter. Stories people tell me are difficult for me to recall and repeat.

---

**Contacts:**  
Rima Kaddissi  
T: +961 3 850 560  
E: rimakaddissi@gmail.com

---


As I recall, what Jaap Pieters told me of Hussein and Ahmad Shaban constructs a possible reality. What Ahmad tells me could also fit in this possible narrative. While recounting their memory(ies), the reality(ies) start to twist and alter. Stories people tell me are difficult for me to recall and repeat.

---

**Contacts:**  
Rima Kaddissi  
T: +961 3 850 560  
E: rimakaddissi@gmail.com
Faces Applauding Alone

Jerusalem HD

What is the time gap between the remains and ruins? What did Ariel Amoil do hours after his safe return with his plane? When the faces lose their memories, the ghosts wake up again, and I lose my funeral.

Bissan, a girl from Jerusalem, who has no-one left in her life except her old grandma, lives in an old house that used to belong to her ancestors, next to the graveyard where all her family members are buried. Bissan starts to walk inside the cemetery, passing by some surrounding hills and heading towards an undetermined end.

Face Applauding Alone

Ahmad Ghossein

Jerusalem HD

Ammar Al-Beik

Ammar Al-Beik was born in 1972 in Damascus and read Business Administration at the city’s university. He produced his first film, Light Harvest, in 1997, followed by a number of shorts and his first full-length work, I Am The One Who Brings Flowers To Her Grave (2006), co-directed with Hala Alabdalla, which won the Bronze Muhir in the documentary section at DIFF 2006.

Ammar Al-Beik

Ammar Al-Beik was born in Beirut, 1981. He graduated from the Lebanese University – Diploma in Theater. Since 2006, he is a co-founder of a production house, Wideshot. His works include: Operation n… (Short movie, 2003), Ashoura (play & documentary, 2004), Faux-Raccord (video, 2006), An Arab Comes to Town (documentary, 2008), Faces Applauding Alone (video, 2008).

Ammar Al-Beik

Ammar Al-Beik

Ammar Al-Beik

Ammar Al-Beik
Not My Turn Yet
لم يحن وقتي بعد

Hazim Bitar and Rabee Zureikat
حازم بيطار وبراي زريقات
Jordan | الأردن
2008 | COLOR | DVCAM | 6 MIN | ORIGINAL LANGUAGE: ARABIC | SUBTITLES: ENGLISH
SCRIPT: HAZIM BITAR | CINEMATOGRAPHY: RABEE ZUREIKAT, HAZIM BITAR | VOICEOVER: RABEE ZUREIKAT, LEEN SAMARA | EDITING: HAZIM BITAR | PRODUCTION: AMMAN FILMMAKERS COOPERATIVE

Lebanon | USA
WorlD PrEMiErE | 2008 | COLOR, BLACK AND WHITE | DV CAM | 17 MIN | SILENT FILM
CINEMATOGRAPHY: HISHAM M. BIZRI | SOUND: HISHAM M. BIZRI | PRODUCTION: MUQARNAS FILM

Hazim Bitar is the founder of the Amman Filmmakers Cooperative, a cultural initiative based in Amman and credited with launching the film careers of some of Jordan’s leading indie filmmakers. Bitar produced over 40 short films and documentaries and has provided filmmaking training to scores of students from Jordan, Palestine, and nearby countries.

Rabee Zureikat is a marketing executive for an automaker and a graduate of Notre Dame University of Lebanon in Marketing with a BA in advertising. He joined the Amman Filmmakers Cooperative in 2004 and directed two short films (2005) and Not My Turn Yet (2008).

Song for the Deaf Ear
 أغنية للأذن التي لا تسمع

Hisham M. Bizri
حسن م. بزري
Lebanon | الولايات المتحدة الأمريكية
WorlD PrEMiErE | 2008 | COLOR, BLACK AND WHITE |DV CAM | 17 MIN | SILENT FILM
CINEMATOGRAPHY: HISHAM M. BIZRI | SOUND: HISHAM M. BIZRI | PRODUCTION: MUQARNAS FILM

Hisham is a filmmaker from Lebanon. He has worked in the US and Hungary with filmmakers Raoul Ruiz and Midlis Jancso and has made short films in the US, Lebanon, Ireland, Korea, and France. His work has been shown in the Arab world and internationally and has served as a juror on a number of international film festivals including the Chicago International Film Festival.

Rabee Zureikat and Leen Samara experience the meaning of destiny first hand en route to the Dead Sea. But others were not so fortunate.

Films "Not My Turn Yet" and "Song for the Deaf Ear" are shown in scattered events that have lost their center. It is a fragmented world where transience, depletion, loss, and everlasting loneliness characterize who we are as Lebanese.

Contacts: Hazim Bitar
T: +962 776 400 434
E: jordanianfilms@gmail.com
W: http://jordanianfilms.com

Contacts: Muqarnas Film
T: +1 612 226 3356

Rabee Zureikat is a marketer for an automaker and a graduate of Notre Dame University of Lebanon in Marketing with a BA in advertising. He joined the Amman Filmmakers Cooperative in 2004 and directed two short films (2005) and Not My Turn Yet (2008).

Shame is a film meditation on the insanity of war and violence in my country Lebanon. The world I am depicting in the film is made up of scattered events that have lost their center. It is a fragmented world where transience, depletion, loss, and everlasting loneliness characterize who we are as Lebanese.

Contacts: Hisham Bizri
T: +961 7 222 1100
E: hsham@muqarnasfilm.com
W: http://muqarnasfilm.com
A Soup Over Bethlehem

Larissa Sansour

MLUXIA

A Soup Over Bethlehem

Larissa Sansour

2008 | COLOR AND BLACK & WHITE | MINIDV | 10 MIN | ORIGINAL LANGUAGE: English

CINEMATOGRAPHY: SOREN LIND, WILL LORIMER | SOUND: LARISSA SANSOUR | EDITING AND GRAPHICS: LARISSA SANSOUR | PRODUCTION: LARISSA SANSOUR

Lebna mloukhieh who offers them a bowl of soup, the national dish mloukhieh being served from a soup bowl soon evolves into a personal and engaging conversation about politics, thereby emphasizing the symbiosis of food and politics so indicative of the Palestinian experience.

In the framework of the fifth edition of the festival Ayam Beirut Al Cinema'iya, Franco-Tunisian filmmaker Abdellatif Kechiche will give a Master Class for students on Thursday, October 23, at 11:00 AM at the Beryte Theater (IESAV). Also present at the Master Class will be French actress Elodie Bouchez, who was cast in the lead role of Blame It on Voltaire (2000).

Theme of the Master Class is “Acting Techniques in Cinema”.

Kechiche is known to have worked with non-professional actors who eventually became successful, such as Sarah Forrestier in Games of Love and Chance (2003) and Hafsia Herzi in The Secret of the Grain (2007).

The workshop is open to public and will be held in French.

CONTACTS:
Larissa Sansour
E: lsansour@gmail.com

Soup Over Bethlehem depicts an ordinary Palestinian family, Sansour’s own, around a dinner table on a rooftop overlooking the West Bank city of Bethlehem. What starts as a culinary discussion about the national dish mloukhieh being served from a soup bowl soon evolves into a personal and engaging conversation about politics, thereby emphasizing the symbiosis of food and politics so indicative of the Palestinian experience.

Soumya Juijib

SCOPE TECNOLOGIQUE

On l’emplacement, un marché a établi.

In the framework of the fifth edition of the festival Ayam Beirut Al Cinema’iya, Franco-Tunisian filmmaker Abdellatif Kechiche will give a Master Class for students on Thursday, October 23, at 11:00 AM at the Beryte Theater (IESAV). Also present at the Master Class will be French actress Elodie Bouchez, who was cast in the lead role of Blame It on Voltaire (2000).

Theme of the Master Class is “Acting Techniques in Cinema”.

Kechiche is known to have worked with non-professional actors who eventually became successful, such as Sarah Forrestier in Games of Love and Chance (2003) and Hafsia Herzi in The Secret of the Grain (2007).

The workshop is open to public and will be held in French.

CONTACTS:
Larissa Sansour
E: lsansour@gmail.com

Soup Over Bethlehem depicts an ordinary Palestinian family, Sansour’s own, around a dinner table on a rooftop overlooking the West Bank city of Bethlehem. What starts as a culinary discussion about the national dish mloukhieh being served from a soup bowl soon evolves into a personal and engaging conversation about politics, thereby emphasizing the symbiosis of food and politics so indicative of the Palestinian experience.

In the framework of the fifth edition of the festival Ayam Beirut Al Cinema’iya, Franco-Tunisian filmmaker Abdellatif Kechiche will give a Master Class for students on Thursday, October 23, at 11:00 AM at the Beryte Theater (IESAV). Also present at the Master Class will be French actress Elodie Bouchez, who was cast in the lead role of Blame It on Voltaire (2000).

Theme of the Master Class is “Acting Techniques in Cinema”.

Kechiche is known to have worked with non-professional actors who eventually became successful, such as Sarah Forrestier in Games of Love and Chance (2003) and Hafsia Herzi in The Secret of the Grain (2007).

The workshop is open to public and will be held in French.

CONTACTS:
Larissa Sansour
E: lsansour@gmail.com

Soup Over Bethlehem depicts an ordinary Palestinian family, Sansour’s own, around a dinner table on a rooftop overlooking the West Bank city of Bethlehem. What starts as a culinary discussion about the national dish mloukhieh being served from a soup bowl soon evolves into a personal and engaging conversation about politics, thereby emphasizing the symbiosis of food and politics so indicative of the Palestinian experience.

In the framework of the fifth edition of the festival Ayam Beirut Al Cinema’iya, Franco-Tunisian filmmaker Abdellatif Kechiche will give a Master Class for students on Thursday, October 23, at 11:00 AM at the Beryte Theater (IESAV). Also present at the Master Class will be French actress Elodie Bouchez, who was cast in the lead role of Blame It on Voltaire (2000).

Theme of the Master Class is “Acting Techniques in Cinema”.

Kechiche is known to have worked with non-professional actors who eventually became successful, such as Sarah Forrestier in Games of Love and Chance (2003) and Hafsia Herzi in The Secret of the Grain (2007).

The workshop is open to public and will be held in French.

CONTACTS:
Larissa Sansour
E: lsansour@gmail.com

Soup Over Bethlehem depicts an ordinary Palestinian family, Sansour’s own, around a dinner table on a rooftop overlooking the West Bank city of Bethlehem. What starts as a culinary discussion about the national dish mloukhieh being served from a soup bowl soon evolves into a personal and engaging conversation about politics, thereby emphasizing the symbiosis of food and politics so indicative of the Palestinian experience.
Born in Tunis, Kechiche started out as an actor. He made his feature directing debut with Blame It on Voltaire (La Faute à Voltaire 2000), followed by Games of Love and Chances (L’Esquive, 2003).

Kechiche, who began his career as an actor, made his feature directing debut with Blame It on Voltaire (La Faute à Voltaire, 2000), followed by Games of Love and Chances (L’Esquive, 2003). The Secret of the Grain (La Graine et le Mulet), his newest feature, has premiered at the Venice Film Festival and won several awards including the César for Best French Film.

Like a wide-eyed innocent dreaming of Eldorado, Jallel lands in France where he hopes to make his fortune. From one encounter to the next, from hostels to immigrant aid societies, Jallel lives among the excluded and, while his dreams of success remain unrealized, he comes to discover and share the solidarity of the other outcasts.

Friends throughout their lives, as they move into adolescence, Krimo, a young actor, realizes he has fallen in love. Using the show as a way to get closer to Lydia, Krimo persuades his friend, Rachid, to give up the lead role. Krimo wants Lydia and he’s far too smitten to be scared of looking ridiculous in front of his crew. Rejection, seduction, betrayal, and love are the heart of this universal coming-of-age story.

Like a wide-eyed innocent dreaming of Eldorado, Jallel lands in France where he hopes to make his fortune. From one encounter to the next, from hostels to immigrant aid societies, Jallel lives among the excluded and, while his dreams of success remain unrealized, he comes to discover and share the solidarity of the other outcasts.

Like a wide-eyed innocent dreaming of Eldorado, Jallel lands in France where he hopes to make his fortune. From one encounter to the next, from hostels to immigrant aid societies, Jallel lives among the excluded and, while his dreams of success remain unrealized, he comes to discover and share the solidarity of the other outcasts.

Like a wide-eyed innocent dreaming of Eldorado, Jallel lands in France where he hopes to make his fortune. From one encounter to the next, from hostels to immigrant aid societies, Jallel lives among the excluded and, while his dreams of success remain unrealized, he comes to discover and share the solidarity of the other outcasts.

Like a wide-eyed innocent dreaming of Eldorado, Jallel lands in France where he hopes to make his fortune. From one encounter to the next, from hostels to immigrant aid societies, Jallel lives among the excluded and, while his dreams of success remain unrealized, he comes to discover and share the solidarity of the other outcasts.
When one examines the body of classics in Arab cinema, especially Egyptian films, it seems as if cinema contributes to the recording of the reality of the moment, even with fiction cinema one finds a transposition of the concerns of the filmmaker’s time, and cinema can be said to guard history’s memory. As such, classics have been able to survive the passage of time, even when their technical approach betrays signs of aging. The intimate relationship that binds films with reality infuses life into the past.

Salah Abu Seif said that “while films don’t change the universe, they nonetheless contribute to changing the present to some extent, but that mission is not easy to accomplish.” Salah Abu Seif’s name has been tightly connected to realism in Egyptian cinema, but A Woman’s Youth (1956) is considered paradigmatic of the genre. He completed the film after directing The Monster (1954) and prior to The Tough (1958). A Woman’s Youth tells the story of a young man who moves from the countryside to the city (Cairo), where he succumbs to the beguiling charms of a woman, played by Tahiyah Karioka. The film is certainly bold in its engagement with the motifs of sex and seduction, with the story of a protagonist’s fall from the grace of values and religious observance. In its portrayal of how a character strays from the path of righteousness, the film carries a moralizing message. As songs were a hallmark of Egyptian cinema, it is significant that Abu Seif relegated the renditions of the love ballads to Shadia.

A Song of the Road (1972), also features songs, however there is a remarkable shift from the popular (and tasteless) to the patriotic, resistance genre. Directed by Ali Abdel Khalek, A Song of the Road is the first fiction feature to deal with the defeat of the Arab armies in 1967. In the fiction narrative, there is an attempt to reverse the defeat and examine, by way of contrast, the relationship between authority and the social make-up of the army. War scenes are weak, but they suggest the weakness of the army itself, however the message of steadfastness prevails. The film was awarded first prize at the Damascus Film Festival in 1972. It marked the birth of an alternative cinema.

On the theme of the 1967 defeat, Youssef Chahine’s The Sparrow remains the eminent feature film (sadly the filmmaker passed away this year). Its strength lies in its exploration of the corruption of the social order and its relationship to bringing in defeat. Chahine was always vanguard in his depictions of social transformation; his films are like landmarks in a continuum, in their portrayal of reality and imagining the beyond. His interpretation of lived reality was always cast in formal experimentation and a renewal of narrative style. The Sparrow crowns the trilogy that begins with The Earth (1969) then The Choice (1970).

The 1952 revolution consolidated the relationship between cinema and realism, Salah Abu Seif’s legacy is embedded in that trend, but the 1967 defeat marked a critical turn and approach. To borrow the words of Claude Chabrol: “to every new order, a new cinema.”
Cairo as Told by Chahine

The Sparrow

Youssef Chahine was born in 1926 in Egypt. He first directed international scenes. His filmography includes:

- **Alexandria... Why?** (1964), his first film
- **Baba Amin** (1973)
- **Alexandria Again and Forever** (1978)
- **destiny** (1979)
- **Cairo Station** (1980)
- **New York Chaos** (1997), his final film

Chahine died in Cairo, on July 27, 2008.

In this film made during the Gulf War, Egyptian filmmaker Youssef Chahine confronts stereotypical perceptions of his homeland.

In this film made during the Gulf War, Egyptian filmmaker Youssef Chahine confronts stereotypical perceptions of his homeland.
A Woman’s Youth

Salah Abou Seif

EGYPT

1956 | BLACK & WHITE | 35MM | 126 MIN | ORIGINAL LANGUAGE: ARABIC | SUBTITLES: ENGLISH

SCRIPT: AMYLOUSSEF GHOURLAB, SALAH ABU SEIF (BASED ON THE STORY OF AMYLOUSSEF GHOURLAB) | CINEMATOGRAPHY: WABD FAERI | SOUND: KNOX | MUSIC: FASEL AL-ZAHIR | DOP: SALAH ABOU SEIF

Contacts:
Ali Abu Chadi
Egyptian Film Center
E: egyptianfilmcenter@hotmail.com
T: +20 2 585 48 01

Salah Abou Seif was born in Cairo, Egypt in 1915. He is considered to be the godfather of the realistic cinema in Egypt. In his 50 years of working in the cinema industry, he directed 41 films, most of which are considered as Egyptian classics. Some of these titles are: Raya and Sekina (1953), The Sun Will Never Set (1961), The Qadisiya (1962). He died in Egypt in 1996.

A mother sells her only cow to enable her son, Imam, to pursue a university degree at the faculty of sciences in Cairo. He rents an apartment in the Qala’a neighborhood. His landlady, Shafaat, a temptress older than he, is at first disgruntled by his presence but quickly enough she decides to seduce him. When Imam falls in love with a young woman his age, his father advises him to stay away from Shafaat. Imam is unable to unbind himself from her hold. Between the power of Shafaat and his love for the younger woman, and in the contrast that opposes cultural mores of city versus village folk, the film unravels as a classic of Egyptian cinema.

A Song of the Road

Ali Abdel Khalek

EGYPT

1972 | BLACK & WHITE | 35MM | 95 MIN | ORIGINAL LANGUAGE: ARABIC | SUBTITLES: NO SUBTITLES

SCRIPT: MUSTAFA MOHARRAM (BASED ON THE STORY OF ALI SALLAM) | CINEMATOGRAPHY: REFAAT RAGHEB | SOUND: HASSAN AL-TOUNI | CAST: MAHMOUD MORSI, SALAH KARDEL, MAHMOUD YASSEN, MAHDI YASEEN, SALAH EL-SAADIAI, RAYWA ACHOUR, HILA FAKHER, AMR MOHRI, SCHERI AL-BAROUNY, ABDEL KHALEK SALAM, AHMED RAMZI

Contacts:
Ali Abu Chadi
Egyptian Film Center
E: egyptianfilmcenter@hotmail.com
T: +20 2 585 48 01

Five soldiers find themselves besieged in a trench in the Sinai as the 1967 war is raging. The rest of their platoon is killed in battle, and they are unable to communicate with higher command because their radio system has been damaged. The eldest amongst the five, Mohammed, used to be a police officer. Originally a peasant, Mohammed left his village to join the front in 1956 while his children tilled the land. This is his second run in the battlefield. Hamdi is an artist who hopes to become a famous singer; Shawqi is morally upright, and Masaad, a worker who dreams of getting marriage. The Israeli army stages an attack, three are killed.

Filmaker Ali Abdel Khalek was born in Egypt in 1944. He started his cinematographic career after the 1967 war and is a member of the Association of New Cinema. He directed several patriotic films including A Song of the Road (1972) and Execution of a Dead Man (1985) as well as other renowned films like The Shame (1982), Running of the Beasts (1987) and The Egg and the Stone (1990).

And the war, which ended in 1973, left 50,000 Egyptians dead and 70,000 injured. More than 100,000 war veterans have been granted compensation and medical care.

While the war lasted, the Egyptian cinema produced more than 340 films, including 80 features and 260 short films. The war also led to the emergence of new talents in the cinema industry.

And the war, which included a chemical attack by Israel, left 50,000 Egyptians dead and 70,000 injured. More than 100,000 war veterans have been granted compensation and medical care.

While the war lasted, the Egyptian cinema produced more than 340 films, including 80 features and 260 short films. The war also led to the emergence of new talents in the cinema industry.

And the war, which included a chemical attack by Israel, left 50,000 Egyptians dead and 70,000 injured. More than 100,000 war veterans have been granted compensation and medical care.

While the war lasted, the Egyptian cinema produced more than 340 films, including 80 features and 260 short films. The war also led to the emergence of new talents in the cinema industry.

And the war, which included a chemical attack by Israel, left 50,000 Egyptians dead and 70,000 injured. More than 100,000 war veterans have been granted compensation and medical care.

While the war lasted, the Egyptian cinema produced more than 340 films, including 80 features and 260 short films. The war also led to the emergence of new talents in the cinema industry.
Tribute to Randa Chahhal

Documentary cinema was not amongst late filmmaker Randa Chahhal’s chief yearnings. She was more fond of fiction and storytelling, basic ingredients of fiction cinema. She was pursuing her studies in film when the war came suddenly and high jacked the possibility for pursuing fiction for a whole generation, reality and lived experience overpowered fiction. Thus Randa Chahhal found herself in those early years of the war, documenting, recording and archiving dailies that became Step by Step her first film in 1976, forged from the belly of the events that raged in the country. The film was also born from her deep commitment to the militant leftist front.

Chahhal’s experience with documentary cinema would claim a real stake in her career, it inspired several of her films and infused the singularity of a subjective and individualistic voice in her work. Our Imprudent Wars, filmed over fifteen years, completed in 1995, interrogated the filmmaker’s relationship to the war through the bias of conversations with members of her family. She directed three feature-length fiction films, Screens of Sand (1991), The Infidels (1997) and Civilized (1999). She returned to documentary cinema with Suha, Surviving Hell in 2000. Her fiction films were inspired from real life events or a scene she witnessed, and around which she weaved her story. The inspiration for her documentary films were also particular events, some extraordinary, such as the civil war, or singular characters such as the members of her family and Suha Beshara.
In 1973, Henry Kissinger devised an American Peace Plan for the region. It was known as Step by Step and aimed at breaking down relations between Arab states. Lebanon, the country of strident contradictions, was a fertile terrain for conflict, fueled by internal as well as external factors. In 1975, the civil war erupted, its religious sectarian character underplayed its class schism, where a progressive left wing versus an imperialist right-wing front were embattled. The latter, endorsed by the US, called for the intervention of the Syrian army in 1976.

In the year 1973, a part of the Middle Eastern city begins to rebuild after being destroyed. The peace plan for the region, known as Step by Step, aimed at breaking down relations between Arab states. Lebanon, with its strident contradictions, became fertile ground for conflict, fueled by internal as well as external factors. In 1975, the civil war erupted, its religious sectarian character underplayed its class schism, where a progressive left wing versus an imperialist right-wing front were embattled. The latter, endorsed by the US, called for the intervention of the Syrian army in 1976.

In 1973, Henry Kissinger devised an American Peace Plan for the region. It was known as Step by Step and aimed at breaking down relations between Arab states. Lebanon, the country of strident contradictions, was a fertile terrain for conflict, fueled by internal as well as external factors. In 1975, the civil war erupted, its religious sectarian character underplayed its class schism, where a progressive left wing versus an imperialist right-wing front were embattled. The latter, endorsed by the US, called for the intervention of the Syrian army in 1976.

In 1973, Henry Kissinger devised an American Peace Plan for the region. It was known as Step by Step and aimed at breaking down relations between Arab states. Lebanon, the country of strident contradictions, was a fertile terrain for conflict, fueled by internal as well as external factors. In 1975, the civil war erupted, its religious sectarian character underplayed its class schism, where a progressive left wing versus an imperialist right-wing front were embattled. The latter, endorsed by the US, called for the intervention of the Syrian army in 1976.

In 1973, Henry Kissinger devised an American Peace Plan for the region. It was known as Step by Step and aimed at breaking down relations between Arab states. Lebanon, the country of strident contradictions, was a fertile terrain for conflict, fueled by internal as well as external factors. In 1975, the civil war erupted, its religious sectarian character underplayed its class schism, where a progressive left wing versus an imperialist right-wing front were embattled. The latter, endorsed by the US, called for the intervention of the Syrian army in 1976.
Mazen and the Ant is one of seven short movies produced by Al Jazeera Children’s Channel in collaboration with a number of renowned Arab directors with the aim to enrich the Children’s programming sector especially in short fiction and documentary.
Off Festival

Mazen and the Ant
مازن والنملة

Borhane Alaouié
برهان علوية

Qatar
قطر

2008 | COLOR | 35MM | 23 MIN | ORIGINAL LANGUAGE: ARABIC | SUBTITLES: ENGLISH


Contacts:
Fayçal Hassaïri
Documentary & Fiction Production Unit Manager
Programs and Production Division
Al-Jazeera Children Channel
PO Box 23190
Doha, Qatar
T: +974 45 38 717
F: +974 48 24 330

Mazen and the Ant
مازن والنملة

Borhane Alaouié was born in 1941 in Lebanon and is a Belgian citizen. He studied direction at INSAS, Brussels, and after a number of short films, he directed the award-winning feature Kafer Kassem (1974). He wrote and directed Il ne suffit pas que Dieu soit avec les pauvres (1978), Lettre d’un temps de guerre (1985) and Assouan (1991). Khoss (2007) is his newest feature film.

Mazen lives in one of Lebanon’s small towns. On his way to school, he gets a glimpse of an ant struggling to carry a grain of wheat. Fascinated, he is taken by the insect’s great effort into its charming world and decides to help it. But, will he forget his school?!

Off Festival
It is the first forum of its kind that gathers around 50 filmmakers from all across the Arab world. It will be discussing “the status of the Author's Cinema in the Arab world”, the challenges and difficulties it faces in the light of new circumstances like the increase of cinema revenues in some Arab countries and their decline in others, the spread of supporting fund in some Arab countries and its absence in others, and also the increase of censorship in most of the Arab countries.

The forum is divided into three parts that will be covering all the aspects of Author’s Cinema, in a way that spots what’s happening in the Arab cinema in the last few years, through shedding the light on successful experiences in Author’s Cinema in the presence of their makers, specially in the presence of the new generation of cineastes that make high-quality/low budget movies that led some of them to the international arena.

**Chances of distribution**

<table>
<thead>
<tr>
<th>First Session:</th>
</tr>
</thead>
<tbody>
<tr>
<td>11:00 AM – 12:30 PM</td>
</tr>
<tr>
<td>Second session:</td>
</tr>
<tr>
<td>12:30 PM – 2:00 PM</td>
</tr>
<tr>
<td>Third session:</td>
</tr>
<tr>
<td>3:00 PM – 4:30 PM</td>
</tr>
</tbody>
</table>

**Participants:**

- Aimée Boulou, president of the Liban-Cinema Foundation (Lebanon)
- Ammar Al Beik, filmmaker (Syria)
- Anissa Daoud, actress (Tunisia)
- Bruno Ulmer, filmmaker (France)
- David Serge, director of photography (Malta)
- Hovhank Salhab, filmmaker (Lebanon)
- Hovivik Habechian, film critic (Lebanon)
- Iris Neidhart, producer: Meclis Films (Germany)
- Jennifer Hoffman, Insight Out Academy (Germany)
- Karim Goury, filmmaker (France)
- Leila Kilani, filmmaker (Morocco)
- Lotfi Achour, filmmaker (Tunisia)
- Mahmoud Chokralahi, founder of Play Film Production (France)
- Michael Lagerwey, director of photography (France)
- Neamatallah Hussein, film critic (Egypt)
- Tony Chakra, distributor (Lebanon and the Gulf Region)
- Ursula Reber, post-production Producer (Germany)

**Contributors:**

- Annamaria Lodato, communication manager ARTE (France)
- Annemarie Jacir, filmmaker (Palestine)
- Antoine Khaili, head of festivals and films at Unifrance (France)
- Dimitri Khod, general manager NEW TV (Lebanon)
- Gerald Collas, producer INA (France)
- Ghassan Abu Chakra, Ministry of Culture (Lebanon)
- Hala Alabdalla, filmmaker (Syria)
- Ibrahim El Batouf, filmmaker (Egypt)
- Jane Williams, director of Dubai Film Connection (United Arab Emirates)
- Jalali Saadi, filmmaker (Tunisia)
- Joseph Husseiny, manager sales department and program buyer LBC (Lebanon)
- Layali Badr, commercial manager ART (Egypt)
- Mario Haddad, Empire Cinema (Lebanon)
- Mohamed Bakrim, representative of the Moroccan Cinema Center (Morocco)
- Montaser Marai, head of production Al Jazeera Documentary (Qatar)
- Nadine Labaki, filmmaker (Lebanon)
- Nicolas Wladimoff, producer Akka Films (Switzerland)
- Sadek El Sabbagh, distributor Sabah Media (Lebanon)
- Simon El Habre, filmmaker (Lebanon)
- Tareq Tegua, filmmaker (Algeria)
- Wael Abdel Fattah, film critic (Egypt)
- Ziad Kortbawi, Teleview Distribution (Lebanon)

**Moderator:**

- Ala’a Karkouri, editor of Good News Cinema magazine and film economy analyst (Egypt)

**Contributors:**

- Annamaria Lodato, communication manager ARTE (France)
- Annemarie Jacir, filmmaker (Palestine)
- Antoine Khaili, head of festivals and films at Unifrance (France)
- Dimitri Khod, general manager NEW TV (Lebanon)
- Gerald Collas, producer INA (France)
- Ghassan Abu Chakra, Ministry of Culture (Lebanon)
- Hala Alabdalla, filmmaker (Syria)
- Ibrahim El Batouf, filmmaker (Egypt)
- Jane Williams, director of Dubai Film Connection (United Arab Emirates)
- Jalali Saadi, filmmaker (Tunisia)
- Joseph Husseiny, manager sales department and program buyer LBC (Lebanon)
- Layali Badr, commercial manager ART (Egypt)
- Mario Haddad, Empire Cinema (Lebanon)
- Mohamed Bakrim, representative of the Moroccan Cinema Center (Morocco)
- Montaser Marai, head of production Al Jazeera Documentary (Qatar)
- Nadine Labaki, filmmaker (Lebanon)
- Nicolas Wladimoff, producer Akka Films (Switzerland)
- Sadek El Sabbagh, distributor Sabah Media (Lebanon)
- Simon El Habre, filmmaker (Lebanon)
- Tareq Tegua, filmmaker (Algeria)
- Wael Abdel Fattah, film critic (Egypt)
- Ziad Kortbawi, Teleview Distribution (Lebanon)
Rome Rather Than You

Tariq Teguia

Algeria | France | Germany

2006 | COLOR | 35 MM | 111 MIN | ORIGINAL LANGUAGE: ARABIC | SUBTITLES: ENGLISH

SCRIPT: TARIQ TEGUIA | CINEMATOGRAPHY: NASSER MEDJKANE, HACÈNE AïT KACI | SOUND: CORINNE GIGON, KADER AFFAK | MUSIC: EL HACHEMI

L’KERFAOUI TCHAMBA (AMRANE RARRBO, NOUREDDINE ALIANE)

CAST: SAMIRA KADDOUR, RACHID AMRANI, AHMED BENAïSSA

EDITING: ANDRéE DAVANTURE, RODOLPHE MOLLA | PRODUCTION: NEFFA FILMS (ALGERIA), INSTITUT NATIONAL DE L’AUDIOVISUEL - INA (FRANCE), FLYING MOON (GERMANY) | WORLD SALES: NEFFA FILMS


For more than 10 years a “slow war” is going on in Algeria. A war without battlefields, but with more than 100,000 people killed. It is the wilderness that Zina and Kamel – two youngsters, bewildered and merry, gloomy and undisturbed - want to traverse for the last time, before leaving.

Since more than a dozen years, a “slow war” has been going on in Algeria. A war without battlefields, but with more than 100,000 people killed. It is the wilderness that Zina and Kamel – two youngsters, bewildered and merry, gloomy and undisturbed - want to traverse for the last time, before leaving.

Rama Consulting L.L.C will provide a seminar on Copyright and Media industry in Lebanon according to the Lebanese & International laws & regulation. Our Intellectual property specialist Mr. Hamelkar Ataya, & Mr. Nader Obaid will provide explanation in 45 minutes seminar to the techniques of enforcement and protection of Intellectual.

Rama Consulting is a member of the Rama International group, established in 1993. Our professionals operate throughout the USA and the Middle East.

Rama Consulting understands the local laws of the Middle East and the procedures required to enforce and implement those laws, giving us the ability to serve our clients locally and advise them on regional issues. Our firm specializes in working with artists, producers, and broadcasting companies, in all copyright and related rights matters.

For more than 10 years a “slow war” is going on in Algeria. A war without battlefields, but with more than 100,000 people killed. It is the wilderness that Zina and Kamel – two youngsters, bewildered and merry, gloomy and undisturbed - want to traverse for the last time, before leaving.

Since more than a dozen years, a “slow war” has been going on in Algeria. A war without battlefields, but with more than 100,000 people killed. It is the wilderness that Zina and Kamel – two youngsters, bewildered and merry, gloomy and undisturbed - want to traverse for the last time, before leaving.

Rama Consulting L.L.C will provide a seminar on Copyright and Media industry in Lebanon according to the Lebanese & International laws & regulation. Our Intellectual property specialist Mr. Hamelkar Ataya, & Mr. Nader Obaid will provide explanation in 45 minutes seminar to the techniques of enforcement and protection of Intellectual.

Rama Consulting is a member of the Rama International group, established in 1993. Our professionals operate throughout the USA and the Middle East.

Rama Consulting understands the local laws of the Middle East and the procedures required to enforce and implement those laws, giving us the ability to serve our clients locally and advise them on regional issues. Our firm specializes in working with artists, producers, and broadcasting companies, in all copyright and related rights matters.
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. This workshop is a part of a series of workshops that are currently being prepared by Beirut D.C. and will be announced soon.

6 Participants from the Arab world were selected to work on developing there ideas in this workshop:
- Abdelkader Ensaad – Aux temps des Olivers – Algeria
- Ayman El Amir - Exceptional Category – Egypt
- Karim Goury – the Man inside – France/Egypt
- Mais Darwazah – My love awaits me by the sea – Jordan/Palestine
- Rami Nihawi – Yamo – Lebanon
- Samer Yehya – 250 m deep under – Lebanon

The workshop has been divided into two parts, the first dedicated to scriptwriting with the participation of the following directors/producers:
- Hala Alabdalla (Producer/Director) – Syria (Main Tutor)
- Bernard Mosigny (Producer/Director) – INA, France
- Ghassan Salhab (Director) – Lebanon
- Elane El Raheb (Director/Documentary teacher) – Lebanon

The workshop will take place during Ayam Beirut Al Cinema’iya, on the 18th of October, in the presence of the following producers:
- Annamaria Lodato – Arte - France
- Gerald Collas – INA – France
- Nicolas Wadimoff – AKKA Film – Switzerland
- Mahmoud Choukralli – Play Film - France
- Georges Schoquair – About Productions – Lebanon
- Issam Dakroub – News Time – Lebanon

The workshop is supported by:
- Production manual in English, French and Arabic
- Beirut D.C.
**Insight out**

Digital Production in Film and television - HFF Academy

**Part 1: the lecture**

General overview /formats in Digital film and HDTV (1 hour)

This lecture would provide an overview of the formats in high definition production, distribution and presentation used worldwide. It will also introduce workshop participants to the current production chain in the digital film industry.

---

**Workshop**

Insight OUT/HFF Academy

HD introduction at Ayam Beirut Al Cinema’iya (Cinema Days of Beirut)

19-20 October 2008

In partnership with Goethe institute, IESAV

**About insight out**

Just do it in HD! Insight out/HFF Academy is Europe’s leading workshop on digital cinema and HDTV since 2005

Every year, 50 filmmakers meet 30 award-winning experts from Hollywood and Europe in Potsdam at the film and television university “Konrad Wolf”!

During the workshop the entire digital production chain from pre-production, camera, to post production is covered. Insight out that is five days of lectures, hands on workshops, case studies, visits and networking-in a truly international, yet intimate atmosphere.

- Workshop Insight OUT/HFF Academy

HD introduction at Ayam Beirut Al Cinema’iya (Cinema Days of Beirut)

19-20 October 2008

In partnership with Goethe institute, IESAV

**Lecturers and Trainers:**

- Jennifer Hoffman, Germany
  - Program manager insight out/HFF academy

- Ursula Reber, Germany
  - Tutorials and Trainers: 
    - Mehdoune Houda, (PhD) About insight out

- David Serge, MALTA
  - 2008 and director of the Insight out programme.

- Elie Yazbek
  - Responsible for the B.A program at IESAV university St joseph since 1998, director for a range of short films and documentaries.

---

**About Mehdoune Houda**

- Tutorials and Trainers: 
  - Mehdoune Houda, (PhD) About insight out

- Jennifer Hoffman, Germany
  - Program manager insight out/HFF academy

- Ursula Reber, Germany
  - Tutorials and Trainers: 
    - Mehdoune Houda, (PhD) About insight out

- David Serge, MALTA
  - 2008 and director of the Insight out programme.

- Elie Yazbek
  - Responsible for the B.A program at IESAV university St joseph since 1998, director for a range of short films and documentaries.

---

**Part 2: hands on workshop**

Introducing to shooting with HD cameras (app half a day)

Participants will learn what is different in working in HD in comparison to other video formats, 16mm and 35mm. Following an introduction and depending on the number of cameras available, a hands on exercise will be done. Workflow for different recording media, color calibration and formats will be covered.

**Lecturers and Trainers:**

- Jennifer Hoffman, Germany
  - Program manager insight out/HFF academy

- Ursula Reber, Germany
  - Tutorials and Trainers: 
    - Mehdoune Houda, (PhD) About insight out

- David Serge, MALTA
  - 2008 and director of the Insight out programme.

- Elie Yazbek
  - Responsible for the B.A program at IESAV university St joseph since 1998, director for a range of short films and documentaries.
Beirut DC in collaboration of the ISAN International Agency (ISAN-IA), are pleased to offer free ISANs to each film screened during the 2008 edition of the Ayam Beirut Festival. This universal audiovisual identification standard will as well serve to index those works in the Arab Cinema Directory. The recent partnership between Beirut DC and ISAN-IA, aims to meet the common interest in delivering a global identification system to Arab produced films, enabling better information exchange between the parties of the digital supply chain.

iSAn (International Standard Audiovisual Number) is a voluntary numbering system to identify any kind of audiovisual content (films, shorts, documentaries, television programs, trailers etc). ISAN has been developed within ISO (ISO 15706) and is internationally recognized as the content identifier of choice. Created by the major players of the audiovisual industry such as rights collection societies, authors' societies and producers, ISAN is recommended or required as the content identifier of choice for studios, broadcasters and internet media providers who need to encode, track and distribute video in a variety of formats. It provides a unique, global and permanent reference number for each audiovisual content registered within the central ISAN database run by ISAN-IA, a non for profit Geneva based organization. The ISAN codes are used in production and distribution systems as well as in broadcasting applications. It can make data exchanges easier among players of the audiovisual industry and can improve the tracking process and the rights management process that are the main needs nowadays in the digital distribution.

ISAN

ISAN International Standard Audiovisual Number

www.ArabCinemaDirectory.com

A data base for Mediterranean Arab Cinema, fiction, documentary, experimental, animation and student films in feature or short length, in Arabic and English.

Technical info, photos, posters, quotes, links to press articles, making of, trailers...

All filmmakers and producers are invited to add their films online now
Towards the creation of a Lebanese fund?

What solution could Ayam Beirut Al Cinema’iya Festival offer towards the activation of a cinema fund, which is nearly inexistent in Lebanon?

A symbolic initiative: the third of the festival’s ticket entries will go to support the production of a Lebanese feature film.

The ticket price being 3,000 L.L., the collected sum will be small; yet it will serve as a stimulator to encourage the Ministry of Culture to establish a tax on the box office of all the films released in theaters. This tax might be a great funding source for the Lebanese cinema.
<table>
<thead>
<tr>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>NORTH ROAD (THE)</td>
</tr>
<tr>
<td>NOT MY TURN YET</td>
</tr>
<tr>
<td>ONE MAN VILLAGE (THE)</td>
</tr>
<tr>
<td>OUR FORBIDDEN PLACES</td>
</tr>
<tr>
<td>OUR HEEDLESS WARS</td>
</tr>
<tr>
<td>OUT OF COVERAGE</td>
</tr>
<tr>
<td>OUT OF THE SABRA BARELLS</td>
</tr>
<tr>
<td>RECYCLE</td>
</tr>
<tr>
<td>REVENGING FOR THE ASTRONAUT</td>
</tr>
<tr>
<td>ROME RATHER THAN YOU</td>
</tr>
<tr>
<td>SALT OF THIS SEA</td>
</tr>
<tr>
<td>SECRET OF THE GRAIN (THE)</td>
</tr>
<tr>
<td>SEE ME</td>
</tr>
<tr>
<td>SONG FOR THE DEAF EAR</td>
</tr>
<tr>
<td>SONG OF THE ROAD (A)</td>
</tr>
<tr>
<td>SOUP OVER BETHLEHEM (A)</td>
</tr>
<tr>
<td>SPARROW (THE)</td>
</tr>
<tr>
<td>STEP BY STEP</td>
</tr>
<tr>
<td>TAKE ME HOME</td>
</tr>
<tr>
<td>TENDER IS THE WOLF</td>
</tr>
<tr>
<td>TINHTU</td>
</tr>
<tr>
<td>WELCOME EUROPA</td>
</tr>
<tr>
<td>WOMAN’S YOUTH (A)</td>
</tr>
<tr>
<td><a href="http://WWW.WW.GILGAMESH21">WWW.WW.GILGAMESH21</a></td>
</tr>
<tr>
<td><a href="http://WWW.WW.WHAT">WWW.WW.WHAT</a> A WONDERFUL WORLD</td>
</tr>
<tr>
<td>YELLOW HOUSE (THE)</td>
</tr>
<tr>
<td>YOU WAGUIH</td>
</tr>
<tr>
<td>YOUNG LADY AND THE SCHOOL (THE)</td>
</tr>
</tbody>
</table>
Cinema Empire Sofil - Ashrafieh

Information: 01 – 293 212 | 03 – 03 971 579

Entrance: 3,000 L.L. | Festival Pass: 45,000 L.L.

Organized by Beirut DC | www.beirutdc.org