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Thu 15 – Sun 25 Mar

The London Palestine Film Festival 2007

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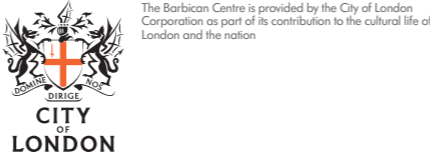
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The Palestine Film Foundation also extends its thanks to all those distributors, filmmakers, and speakers who have generously donated their time and energies to the Festival.



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The Barbican Centre is provided by the City of London Corporation as part of its contribution to the cultural life of London and the nation



The London Palestine Film Festival 2007

Thu 15 –
Sun 25 Mar

The Palestine Film Festival is organised by the Palestine Film Foundation (PFF), which was established in 2004 by members of the SOAS Palestine Society as a specialised body to promote and exhibit film and video work related to the subject of Palestine. The PFF is a non-profit, voluntary organisation which depends on the support of individuals and organisations in order to carry out its work. The PFF also relies upon the understanding, patience, and generosity of an enormous amount of filmmakers, distributors, and expert speakers. Since its beginning, the PFF has enjoyed the valuable support of its patron, Ahdaf Soueif, as well as the efforts and advice of the Barbican Cinema's team of programmers, technicians and promoters. We extend our thanks to all of these individuals and organisations, without whom the annual Festival would not be possible.

The Festival, organised prior to 2004 by SOAS Palestine Society, has expanded enormously in scale and scope since its beginnings in 1999. It is now the largest event of its kind in Europe, attracting audiences of over 2,000 and showcasing more than 35 films by artists from all over the world. Maintaining a Festival of this size demands a large amount of resources and additional support is always

welcomed. Prospective supporters are invited to contact the PFF for information on how to partner the 2008 Festival.

Special Live Highlights of the London Palestine Film Festival 2007

The 2007 Festival programme includes a number of special "live" sessions with the participation of directors, scholars and curators. In all, the Festival is delighted to enjoy the participation of some 18 international artists, critics and activists. These are mentioned in the Festival programme along with the individual entries for each of the films screened in relation to these discussion sessions. These sessions provide a rare opportunity to meet and discuss a broad range of artistic, technical, academic, and political aspects raised by the films included in the programme and are normally well attended. Advance booking for these sessions is recommended.

The following is a summary of the live highlights of this year's programme. A series of short biographies of participants is included on pages 8–9.

Emerging Palestinian Fiction Directors: Panel discussion following screening of shorts *Yasmine's Song*, *Make a Wish, West..East*, and *The Seventh Dog*. Chaired by Festival patron, Ahdaf Soueif with the participation of directors Najwa Najjar and Sameh Zoabi. Fri 27 April (Gala Opening – tickets limited). More info: see p. XXXX

Emerging Palestinian Fiction Directors (2): As above, chaired by Mike Dibb. Sat 28 April, 5.15pm. See p. XXX

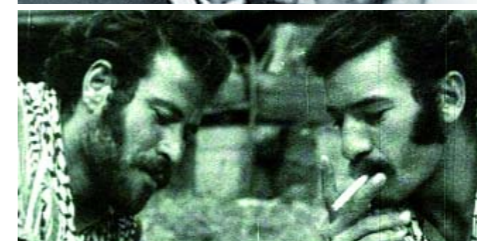
Palestine, Politics, and Art: Two Generations of Filmmakers – Discussion following screening of collection new Palestinian shorts and a rare screening of Mustafa Abu Ali's now-seminal 1974 documentary *They Do Not Exist*. Panel chaired by London International Film Festival Curator, Sheila Whittaker with Mustafa Abu Ali and Ismail Habbash (of the Palestinian Filmmakers' Collective). Sat. 28th April, 7:30pm. See p. XX & p. XX.

Matzpen – Anti-Zionist Israelis: Panel discussion following screening of Eran Torbiner's documentary. Chaired by Prof. Nira Yuval-Davis and with the participation of Matzpen founder Moshe Machover, Adel Samara, and director Eran Torbiner. Sunday 29 April 6.15pm. See page 26.

The Specialist: Question and Answer session with director Eyal Sivan, following screening of his extraordinary documentary on the trial of Nazi war criminal Adolf Eichmann; chaired by Dr Eyal Weizmann. Mon 30 April, 7.30pm. See page 42.

Galoot: Discussion and Q & A session with director Asher de Bentolila Tlalim, and historian Prof. Amnon Raz-Krakotzkin; chaired by Dr Karma Nabulsi. Wed 2 May, 8pm. See page 19.

Ella Shohat – Taboo Memories; Diasporic Voices (Thu 3 May 8pm) and **Flagging Patriotism** (Fri 4 May 6pm). Two book launch events with acclaimed scholar of representation, resistance and culture, Prof. Ella Shohat. Thursday session follows screening of *Reel Bad Arabs - How Hollywood Vilifies a People*, based on the book by Prof. Jack Shaheen. See pages 18 & 33. Sessions chaired by Rashmi Varma (Thurs.) and XXXXX (Fri.).



Speakers at the 2007 Festival

Brief Biographies

Mustafa Abu Ali was a founder of the PLO's film division in Jordan in 1968. A refugee from Jerusalem, he focused the majority of his career on resistance filmmaking, working with Godard and Melville in this period, and seeking a new language for revolutionary filmmaking. After *Black September* (1971), Abu Ali left Jordan and continued making films in Lebanon until the Israeli invasion. He currently lives in Ramallah.

Asher de Bentolila Tlalim is a renowned Israeli filmmaker who has made over forty films, among them: *Don't Touch My Holocaust*, and the trilogy *All The Lonely People*; *My Yiddishe Mama's Dream* and *The Battle for The Hermon*. He is currently based in London and teaches editing at the National Film and Television School.

Mike Dibb has been making films for TV for almost 40 years on subjects ranging from cinema and jazz to art, sport, literature and popular culture. These include several films with John Berger, in particular the BAFTA award-winning BBC series *Ways of Seeing*, still a best-selling book. *The Miles Davis Story*, his film on the legendary jazz trumpeter, received an International EMMY as arts documentary of the year in 2001. He directed *Edward Said – The Last Interview*, now available on DVD.

Ismail Habbash was born in Gaza and lives in Ramallah. After working for human rights organisations, he became a photographer and director's assistant. Since 2000, he has directed the documentaries *Amani*; *The New Apartment*; and *Local*, as well as two fiction shorts: *Ka'ek on the Sidewalk*, and *Say Hi*. He has won a number of awards for his work, and

co-founded the Palestinian Filmmakers' Collective.

Moshé Machover is an Israeli socialist. In 1962 he co-founded the Socialist Organization in Israel (Matzpen). He has written on socialism and on the Palestinian-Israeli conflict. Some of his essays can be found on the Matzpen website (www.matzpen.org). He is a mathematician and emeritus Professor of Philosophy at King's College. He is author of several books, including *Laws of Chaos: A Probabilistic Approach to Political Economy* (co-authored with Emmanuel Farjoun).

Karma Nabulsi lectures in the Dept. of Politics and International Relations, Oxford University. She was PLO representative from 1977–90, in Beirut, Tunis, and the UK. She is author of *Traditions of War: Occupation, Resistance and*

the Law and writes on the philosophy and ethics of war, laws of war, European political history and theory, and Palestinian history and politics.

Najwa Najjar has made several documentaries – notably *Blue Gold* (2004), *A Boy Called Mohamed* (2002), *Jawhar Al Silwan* (2001) and *Naim & Wadee'a* (1999). More recently, her first fiction short *Yasmine Tughani* (*Yasmine's Song*) (2006) picked up several awards and was an official selection at the 56th Berlinale. She is presently working on her first full-length feature, *Pomegranates and Myrrh*, winner of the Amiens Scriptwriting Award and participant in the Sundance Scriptwriting Lab. Najjar lives in Ramallah, Palestine.

Amnon Raz-Krakotzkin is Senior Lecturer, Dept. of Jewish History, Ben-Gurion University. An innovative

scholar of Zionist historical consciousness, “Nono” has written and lectured widely on topics including the history of Zionism; the Holocaust; exile; binationalism; and the Palestinian-Israeli conflict.

Adel Samara is an independent socialist economist from Ramallah who has spent 8 years in prison – 2 years under Jordanian rule and 6 years during the Israeli occupation. He was also held without charge by the Palestinian Authority in 1999 following his call for democratic rights. He has written, campaigned, and lectured widely on the economic and territorial disintegration of Palestine under Israeli and international policies.

Ella Habiba Shohat teaches cultural studies at New York University. She has lectured and published extensively on the intersection of race, post/colonialism, and

transnationalism as well as on Eurocentrism, Orientalism and the representation of the Middle East. Her books include: *Israeli Cinema: East/West and the Politics of Representation*; *Dangerous Liaisons: Gender, Nation and Postcolonial Perspectives*; *Taboo Memories, Diasporic Voices*; *Unthinking Eurocentrism* (with Robert Stam); and *Flagging Patriotism: Crises of Narcissisms and Anti-Americanism* (with Robert Stam).

Eyal Sivan is a documentary filmmaker and Israeli dissident who has worked in France since 1986 on subjects relating to the political manipulations of memory and the fate of displaced Palestinian populations. His many films include *Route 181: Fragments of a Journey in Palestine/Israel* (with Michel Khleifi); *Izkor: Slaves to Memory*; and *Jerusalem's Borderline Syndrome*.

Ahdaf Soueif is the bestselling author of *The Map of Love* (shortlisted for the Booker Prize in 1999). She writes prolifically on culture and politics; a collection of her essays, *Mezzaterra: Fragments from the Common Ground*, was published in 2004, as was her English translation of Mourid Barghouti's *I Saw Ramallah*. She lives in London and Cairo and has been patron of the London Palestine Film Festival since 2005.

Eran Torbiner directed *Matzpen – Anti-Zionist Israelis*; he is a socialist and activist who has made a number of acclaimed documentaries including (as second-director) *The Land of the Settlers* (2005) and *Madrid before Hanita* (2006) – a study on the enlistment of volunteers from Palestine to the international brigades in Spain from 1936–1939.

Rashmi Varma teaches Literature at the University of Warwick. She is a member of Women Against Fundamentalism and Awaaz: South Asia Watch.

Eyal Weizman is director of the Centre for Research Architecture at Goldsmiths College, University of London. Previously, he was Professor of Architecture at the Academy of Fine Arts, Vienna. Weizman works with several NGOs and human right groups in Israel/Palestine. He co-curated the exhibition *A Civilian Occupation, The Politics of Israeli Architecture*, and co-edited the publication of the same title; both were banned by the Israeli Association of Architects. His books include *Hollow Land* and *A Civilian Occupation*.

Sheila Whitaker has written extensively on non-English language, political, and avant-garde cinema. As a curator she was the first

woman director of the London International Film Festival (1987–1996) and has served as head programmer for the National Film Theatre (1984–1990). Her co-edited publications include *An Argentine Passion: Maria Luisa Bemberg and her Films* (2000) and *Life and Art: The New Iranian Cinema* (1999).

Nira Yuval-Davis is Professor of Gender and Ethnic Studies at the University of East London. She is past President of the International Sociological Association's Research Committee on Racism, Nationalism and Ethnic Relations, and a founding member of Women Against Fundamentalism. Her many books include *Gender and Nation*, now published in 7 languages.

Sameh Zoabi was born and raised in Iksal, a Palestinian village near Nazareth. In 1998, Zoabi graduated from Tel Aviv University with a combined degree in Film

Studies and English Literature. The following year, he was awarded a 3-year scholarship, which he used to pursue a Master's Degree at Columbia University. In February 2005, he completed his M.F.A. in Film Direction at Columbia's School of the Arts.

Wed 2 May

A Journey # Un Voyage

Dir. Lamia Joreige
Duration 41 min.
Type Documentary
Year 2006
Cinema Barbican Cinema 3

A Journey follows the director's grandmother, Tati Rose, as her personal story meets the collective history of the Middle East. Born in Jerusalem in 1910, Rose moved to Beirut in 1930 to marry. Her family, among them Aunt Marie her sister, was then forced from Yaffa into exile in 1948, taking refuge in Lebanon. Combining documents, old film footage, photographs, interviews, and narration, Joreige's film recalls the history and conflicts of the region, while reflecting on time and loss. The director's "interrogation" of both her own mother and Tati Rose, raises questions about her own political choices, and thus explores the complex relationships between these three women of different generations.

A Journey forms part of a special session on Oral History which also includes the films *The Fourth Room* (Nahed Awwad – see page 22) and *Impermanent* (Mario Rizzi – see page 38)

www.palestinefilm.org
www.barbican.org.uk/film



Tue 8 May 6pm

A Palestinian Woman

Dir. Andrew Courtney & Emily Perry
Duration 24min.
Type Documentary
Year 2006
Cinema SOAS KLT

This short documentary, filmed alongside the wall that Israel continues to build in the West Bank, brings the viewer close to the conditions isolating Palestinians within their communities. Terry Bulatta, mother, teacher and community activist, shows the filmmakers how the 27 foot high wall surrounds her neighborhood in East Jerusalem, separating it from the adjacent neighborhood of Abu Dis and severing the human bonds linking these communities. The camera joins her on a half hour drive from one side of the wall to the other; a trip that previously took only four minutes. We learn of the terminals and checkpoints through which Palestinians must pass, of the settlements, and of the land confiscations which Terry describes as elements of an apartheid, system which makes settlers "masters of the land".

A Palestinian Woman will be screened with *Bil'in Habibti* (Shai Carmeli - Pollak – see p. XX).

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Mon 30 Apr 6pm

A Plate of Sardines[#]

Or the First Time I Heard of Israel

Dir. Omar Amiralay
Duration 17 min.
Type Art-Documentary
Year 1997
Cinema Barbican Cinema 3



“The first time I heard of Israel, I was in Beirut, the conversation was about a plate of sardines. I was six years old, Israel was two.” In the company of fellow Syrian filmmaker Mohammad Malas, the ground-breaking director Omar Amiralay revisits the ruins of the destroyed Golan village of Quneytra, occupied by Israel and then abandoned following the 1973 war. Shots of Quneytra – symbolically ransacked and left in total devastation by the Israeli army – provides a haunting backdrop to this exploration of memory, place and politics. The director’s accomplished blending of re-enactments, interviews and landscape imagery makes *A Plate of Sardines* an integral and striking contribution to Arab cinema. Omar Amiralay has been making politically courageous and artistically experimental film since the 1970s and has frequently fallen foul of the Syrian regime for his socialist commitments and unflinching critiques. He was honoured with a special session during the Pompidou Centre’s Cinéma du Réel Festival in 2006.

A Plate of Sardines will be shown with fellow Syrian director Mohammad Malas’ *The Dream* (see page 37).

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Tue 1 May 6pm

‘Arus el-Jaleel

Bride of the Galilee[#]

Dir. Basel Tannous
Duration 48 min.
Type Documentary
Year 2006
Cinema Barbican Cinema 3



78 year old Fatma Hawari was a recently-engaged young woman in 1948, when her village was bombed by Zionist forces during the Nakba. Found buried beneath the rubble with her lower body paralyzed, she sent her fiancé away and remained alone in a wheel chair, living in what became Israel. Every once in a while, she would take out the wedding dress she never wore. Then, over ten years ago, a man arrived in the village and asked for her forgiveness - he was the pilot who had bombed her house. Unable to forgive, she sent him away, later to learn that he was Abe Nathan, better known as an Israeli peace activist. Years later, told by Israel that she is ineligible for war casualty compensation, as only “Arabs” could have caused her injuries, Fatma decides to trace Nathan, and ask him to confirm in writing that he had indeed bombed her home and family. Basel Tannous worked for over four years to gain the trust of Fatma and her family in the making of this often-painful and

profoundly moving account of the fateful encounters between two individuals, and their consequences. In doing so he has produced a unique and intimate portrait of an individual as well as of the enduring conflict itself.

‘Arus el-Jaleel will be screened with *Leila Khaled – Hijacker* (Lina Makboul – see page 23).

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**Fri 27 Apr x.xxpm (Opening Gala)
& Sat 28 Apr 5.15pm**

Be Quiet #

Dir. Sameh Zoabi

Duration 19 min.

Type Fiction

Year 2005

Cinema Barbican Cinema 1 (Fri)

& Barbican Cinema 3 (Sat)

Zoabi's short tells the story of a Palestinian boy and his father on their journey home to the city of Nazareth. What should be a simple journey is instead beset by the tensions of a politically charged atmosphere and militarized reality, each fuelling the struggle of a father bringing up his strong willed son. Excellent cinematography and fine performances combine to make this a compelling narrative short, for which Zoabi was recognised with a prestigious award at Cannes in 2005.

Be Quiet forms part of a special session on emerging Palestinian fiction directors, with which the 2007 Festival opens. The film will be shown with *Yasmine's Song* (Najwa Najjar – see page 45), *Make a Wish* (Cheien Dabis – see page 25) and *West...East* (Rina Khoury – see page 44). Directors Najwa Najjar and Sameh Zoabi will join Ahdaf Soueif (Fri 27) and Mike Dibb (Sat 28) for a panel discussion and Q & A session following the screenings.

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www.barbican.org.uk/film



Tue 8 May 6pm

Bil'in Habibti #

Bil'in My Love

Dir. Shai Carmeli-Pollak

Duration 80 min.

Type Documentary

Year 2006

Cinema SOAS KLT

The village of Bil'in is about to lose over a half of its territory to the Wall and to the settlement of Modi'in Elite. The residents of the village decide to embark on a struggle against the construction of the barrier and are joined by international and Israeli activists. Director, Shai Carmeli-Pollak joins the village's struggle for over a year, focusing on two central figures: Mohamed, a member of the village's local committee against the wall, and Wagee, farmer and father of ten, who is losing the majority of his land to the wall and the settlement. The film reveals the relationship formed between the villagers and activists, against the backdrop of their struggle. The film explores a struggle for non-violent resistance and exposes the military's use of undercover infiltrators (mustaravim) in order to "justify" the use of brutal force against villagers and activists alike.

Bil'in Habibti will be shown with *A Palestinian Woman* (Andrew Courtney & Emily Perry – see page 11).

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Tue 1 May 8.15pm

Chic Point

Fashion For Israeli Checkpoints #

Dir. Sharif Waked

Duration 7 min.

Type Art

Year 2003

Cinema Barbican Cinema 3

Chic Point imagines and interrogates "fashion for Israeli checkpoints." Set to a rhythmic beat, men model original designs where zippers, weaved nets, hoods, and buttons serve a unifying theme of exposed flesh. Body parts - lower backs, chests, abdomens - peek through holes, gaps, and splits woven into readymade silk and cotton t-shirts, robes, and shirts. As the sights and sounds of the catwalk dim, the viewer is transported to the West Bank and Gaza. Stills display men traversing the violent and ubiquitous Israeli checkpoint. One after another lifts shirts, robes, and jackets; some kneel shirtless, others naked, with guns pointed at their exposed flesh. Chic Point brings these locations together in a reflection on politics, power, aesthetics, the body, humiliation, surveillance, and chosen versus forced nudity.

Chic Point will be screened with Happy Days (Larissa Sansour – see page 21) and Dial H-I-S-T-O-R-Y (Johan Grimonprez – see page 17).

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'Exceptional for its juice, its jazzy, compelling fusion of social and aesthetic issues, and its stomach-churning power'

The New York Times



Tue 1 May 8.15pm

Dial H-I-S-T-O-R-Y #

Dir. Johan Grimonprez

Duration 68 min.

Type Art-Documentary

Year 1997

Cinema Barbican Cinema 3

Buckle up for *Dial H-I-S-T-O-R-Y*! We meet the skyjackers who fought their revolutions and won airtime on the passenger planes of the 1960s. By the time of the 1990s, such characters were apparently no more, replaced on our TV screens by stories of state-sponsored suitcase bombs. Director Johan Grimonprez investigates the politics behind this change, at the same time unwrapping our own complicity in the urge for ultimate disaster. Playing on Don DeLillo's riff in the novel *MAO II*: 'what terrorists gain, novelists lose' and 'home is a failed idea', he blends archive footage of hijackings with surreal and banal themes including fast food, pet statistics, disco and his quirky home movies.

Dial H-I-S-T-O-R-Y will be screened with *Happy Days* (Larissa Sansour – see page 21) and *Chic Point* (Sharif Waked – see page 16).

www.palestinefilm.org
www.barbican.org.uk/film

**Thu 3 May 8pm (Taboo Memories)
& Fri 4 May 6pm (Flagging Patriotism)**

Ella Habiba Shohat: Book Talks

Taboo Memories, Diasporic Voices

Flagging Patriotism: Crises of Narcissism and Anti-Americanism

Two Special PFF Book-Talk Events

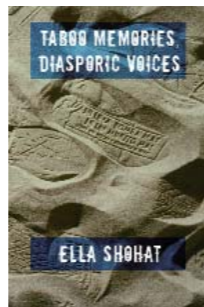
Cinema Barbican Cinema 3 (Thu) & SOAS KLT (Fri)

The PFF is delighted to welcome leading scholar of representation, post/colonialism, and cinema, Prof. Ella Habiba Shohat as a guest of the 2007 Festival. Over two evenings, Prof. Shohat will speak on her two new publications and participate in Q & A sessions chaired by Dr. Rashmi Varma (Thu) and XXXXXXXX (Fri).

Thu 3 May: *Taboo Memories, Diasporic Voices* (Duke University Press, 2006) brings together for the first time a selection of Ella Shohat's trailblazing essays. Written over the past two decades, these twelve essays — some classic, some less known, some new — trace a powerful intellectual trajectory as Shohat rigorously teases out the consequences of a deep critique of Eurocentric epistemology. *Taboo Memories, Diasporic Voices* not only illuminates many of the concerns that have animated the study of cultural politics over the past two decades, it also points toward new scholarly possibilities.' (from book's cover) The talk will follow the screening of *Reel Bad Arabs* – How Hollywood Vilifies a People (see page 33).

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Fri 4 May: *Flagging Patriotism* (With Robert Stam, Routledge, 2006): "While many books focus on Anti-Americanism, and many on patriotism, *Flagging Patriotism* audaciously links the two issues... The authors reframe the usual "why do they hate-us" question, asking how do other nations love themselves, and how is that self-love linked to their views of the US? Is love of country "monogamous," or can one love many countries? In the age of imperial democracy, how can Americans learn from international critics, but also point out that anti-Americans "get it wrong?"...The book scores both the anti-French hysteria of the right and the submerged narcissism of some French Anti-Americanism. The boisterous super patriots, meanwhile, are exposed as not being patriots at all." (from book's cover)

Both books will be available for sale throughout the Festival at a specially discounted rate and Prof. Shohat will be signing books following each event.

'Ella Shohat's writing explores the volatile border regions where feminist theory meets anticolonial thought and where the politics of culture encounters the powers of imperialist reason. What she writes is important, inspiring, and fearless.'

Timothy Mitchell, author of *Rule of Experts: Egypt, Techno-Politics, Modernity*.



Wed 2 May 8pm

Galoot #

Dir. Asher de Bentolila Tlalim

Duration 97 min.

Type Documentary

Year 2003

Cinema Barbican Cinema 3

Galoot ('exile' in Hebrew) is an intimate saga that touches the seeds of the pains and tragedies transformed nowadays into the locked Palestinian/Israeli conflict. A temporary exile from his homeland allows the Israeli filmmaker to see the conflict with new and provocative eyes. Through his Palestinian and Israeli friends and through his and his wife's personal journeys *Galoot* provides a reflective journey through homes and deserted homelands in Israel, Palestine, Poland, Morocco and England. Disillusioned by politicians, Tlalim tries to discover a scientific solution to the conflict with the help of Dr. Tim Hunt, Nobel-prize winner 2001.

Galoot will be followed by a discussion and Q & A session with director Asher de Bentolila Tlalim and acclaimed Israeli historian and activist, Prof. Amnon Raz-Krakotzkin. The session will be chaired by Dr Karma Nabulsi.

Sun 6 May 3pm

Gaza – Another Kind of Tears

Dir. Abed el Salam Shehada

Duration 50 min.

Type Documentary

Year 2006

Cinema SOAS KLT

Gaza director Abed El Salam Shehada, follows the story of the Abu Maher family, separated for decades by Israeli settlements in the Gaza Strip. With the 2005 Israeli disengagement from Gaza, he documented the withdrawal and its aftermath, revealing how Israel may have evacuated its settlements, but Gaza remains closed and sequestered from world beyond it.

“The film is a state of joy—another kind of tears I’m not familiar with. I cried like a child and felt the glee of pride and consciousness. For the first time in my life, I unified with the free world and Gaza re-assumed its geographical existence on the continent. But this happiness didn’t last long. Checkpoints were dismantled and settlements were destroyed. But Gaza disappeared once again behind an endless circular fence.” - Abed El Salam Shehada



Gaza – Another Kind of Tears will be screened with *Still Life* (Diana Allan – see page 35).



Tue 1 May 8.15pm

Happy Days

Dir. Larissa Sansour

Duration 3 min.

Type Art

Year 2006

Cinema Barbican Cinema 3

Happy Days is a video that exposes everyday Palestinian life under Israeli occupation. In the work, a collage of footage shot on location in the occupied territories is accompanied by the theme music from the seventies sitcom *Happy Days*. Sansour contrasts a visual language which departs from the now-routinised staples of news footage, with the familiar soundtrack to the mass appeal comedy in order to underline the western public’s apathy when confronted with mediatised conflict. In this way she aims to subject international politics to a format normally associated with entertainment and thereby call attention to the blurry boundary between the two.

Happy Days will be screened with *Dial H-I-S-T-O-R-Y* (Johan Grimonprez – see page 17) and *Chic Point* (Sharif Waked – see page 16).

Wed 2 May 6.30pm

Impermanent

Dir. Mario Rizzi

Duration 15 min.

Type Art-Documentary

Year 2006

Cinema Barbican Cinema 3



Impermanent forms part of a special session on Oral History which also includes the films *The Fourth Room* (Nahed Awwad – see page 38) and *A Journey* (Lamia Joreige – see page 10).

Ali Akilah is 96 years old and today lives in Amman. He was born and lived in Lifta, the Palestinian village whose area today corresponds to West and North Jerusalem. He graduated in Medicine in Beirut and worked as a doctor in Haifa until 1948. On one screen of this two-screen video piece, he recalls personal events of his life, mainly connected with living in Palestine before the Nakba. The feeling of “permanent impermanence” which permeates his words is strengthened by the images on the other screen: images of a group of youth, working together to dismantle a “temporary” road block in Izbet Altabeed, near Qalqiliya, in the presence of a growing number of Israeli soldiers. Inspired by Giorgio Agamben’s writing on the “state of exception”, Rizzi’s piece was shot over 4 months while the artist held a residency at the Al Ma’amal Foundation from Contemporary Art in Jerusalem, Palestine.



Tue 1 May 6pm

Leila Khaled – Hijacker

Dir. Lina Makboul

Duration 54 min.

Type Documentary

Year 2007

Cinema Barbican Cinema 3

Sitting in the departure lounge at the airport in Rome she looked like a posh lady. She had bought the white dress a couple of days earlier in the exclusive shop by the Spanish Steps to match her handbag. She wore a white sun hat with an extra strap. It wouldn’t fall off if there was a fight. And she was pretty sure there would be. It was August the 29th, 1969 when TWA flight 840 took off for Tel Aviv. A short while into the journey passengers were addressed via the intercom: “Ladies and gentlemen, your attention please: kindly fasten your seatbelts, this is your new captain speaking from The Che Guevara commando unit of the Popular Front for the Liberation of Palestine...” 24 year old Leila Khaled had just become the first woman ever to hijack an airplane. In *Leila Khaled – Hijacker* Swedish Palestinian director, Lina Makboul explores the iconic enigma that is Leila Khaled, drawing on exclusive new interview materials and archival footage to

unravel the layers of ideology, myth and reality which attend this timeless symbol of Palestinian resistance.

Leila Khaled – Hijacker will be screened with *‘Arus el-Jaleel* (Basel Tannous – see page 13)

Sun 29 Apr 8.30pm

Ligne Verte

Green Line

Dir. Laurent Mareschal

Duration 4 min.

Type Animation

Year 2005

Cinema Barbican Cinema 3



A panning shot follows a wall-painting. This 'trompe l'oeil' painting actually represents the landscape beyond the wall. Slowly it turns to life; the concrete begins to tremble as if the plants were growing inside it. This part of the wall has been recently built in Jerusalem...The viewer does not know on which side of the wall the camera is located until the end of the piece. Then, as the organic life figured by the painting defeats the concrete of the wall, bringing it crumbling down, we see yet more wall continuing into the distance, scarring the landscape like a sinister sculpture. Award-winning French sculptor Mareschal's short animation combines stunning animation techniques with symbolic simplicity to contrast the brutality of the wall with the irrepressible drive for survival essential to life and nature.

Ligne Verte will be screened with the documentary films *The Last Supper: Abu Dis* (Issa Freij – see page 40) and *Palestine Blues* (Nida Sinnokrot – see page 30).

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Fri 27 Apr x.xxpm (Opening Gala)
& Sat 28 Apr 5.15pm

Make a Wish

Itmanna

Dir. Cherien Dabis

Duration 12 min.

Type Fiction

Year 2006

Cinema Barbican Cinema 1 (Fri) & Barbican Cinema 3 (Sat)

A young Palestinian girl will do whatever it takes to buy a birthday cake. Eleven year-old Mariam begs her mother for the extra money she needs to buy a cake at the local bakery. Her mother begrudgingly relents, but when Mariam arrives at the bakery, she realizes that she still doesn't have enough. Determined to get the cake, she sets out to brave the obstacles and land some cash. What begins as a simple trip to the bakery turns into a journey that depicts not only the subtle tensions of a politically charged environment, but also illustrates the grief that can result from growing up under occupation.

Make a Wish forms part of a special session on emerging Palestinian fiction directors, with which the 2007 Festival opens. The film will be shown with *Yasmine's Song* (Najwa Najjar – see page 45), *Be Quiet* (Sameh Zoabi – see page 14) and *West..East* (Rina Khoury – see page 44). Directors Najwa Najjar and Sameh Zoabi will join Ahdaf Soueif (Fri 27) and Mike Dibb (Sat 28) for a panel discussion and Q & A session following the screenings.

www.palestinefilm.org
www.barbican.org.uk/film

Sun 29 Apr 6.15pm

Matzpen – Anti-Zionist Israelis^{15*}

Dir. Eran Torbiner
Duration 54 min.
Type Documentary
Year 2003
Cinema Barbican Cinema 3



Matzpen, an Israeli socialist organization, never had more than a few dozen active members. Still, at the end of the sixties and beginning of the seventies, it was considered a real threat to the Israeli political and social consensus. Most of Matzpen's members were Israeli born, coming from the core of Israeli society. Their fight against Zionism and against the occupation, as well as their contacts with Palestinian and European left-wing activists, were the cause of threats and slander, as well as political and social isolation. The film touches on the main issues of the Zionist-Palestinian struggle, through the eyes of some of the organization's prominent figures, their ideas, opinions and activities, then and today.

Matzpen – Anti-Zionist Israelis will be followed by a panel discussion and Q & A session on issues raised by the film as well as on contemporary questions surrounding anti-

Zionist activism. The session will be chaired by leading scholar of nationalism and gender, Prof. Nira Yuval-Davis and will involve the participation of director Eran Torbiner, Matzpen founder Moshe Machover, and Palestinian activist and academic Dr Adel Samara (advance booking is strongly recommended for this session).

Thu 10 May 6pm

Offside

Dir. Daniel Sivan & Dorit Tadir
Duration 12 min.
Type Fiction
Year 2006
Cinema SOAS KLT



Ishaq, a 13 year-old Palestinian boy wants to play soccer with his friends. What seems natural to any boy this age is no easy task for Ishaq. Ishaq lives in a closed military zone which was created after the wall was built around his house and created an enclave in which his home is disconnected from both Palestine and Israel. Ishaq must get to a soccer game! His friends are waiting for him! But it is not that simple.... Is he going to make it on time? *Offside* reflects the banal but nonetheless oppressive nature of aspects of the Israeli occupation through a personal human tale.

Offside will be screened prior to *The Iron Wall* (Ibrahim Almarar – see page 39).

Sun 29 Apr 6.15pm

Our Kuffiyyah in London

Dir. Dalia al-Kury

Duration 5 min.

Type Documentary

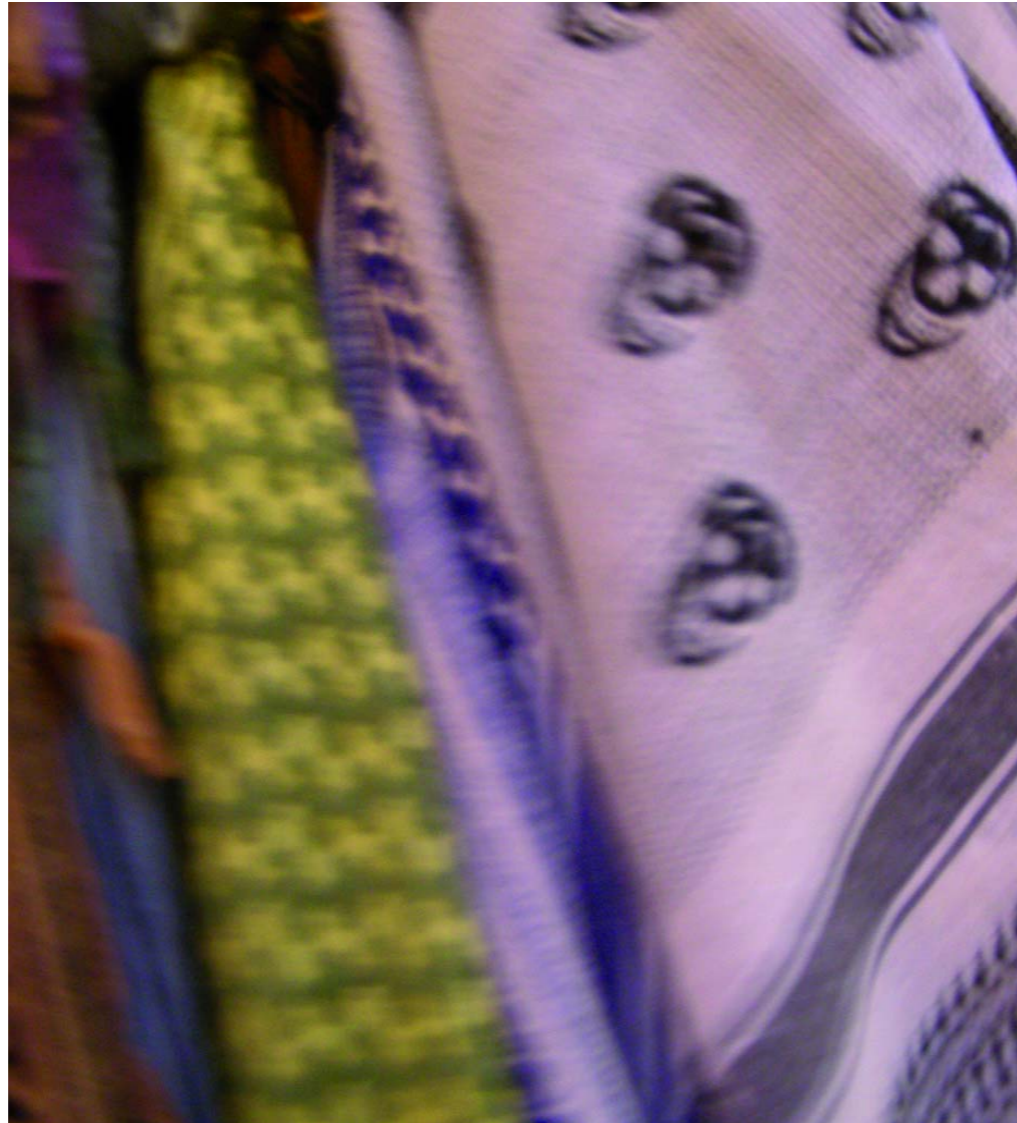
Year 2007

Cinema Barbican Cinema 3

By secretly snapping photos of Londoners wearing the popular Palestinian scarf, the “Kuffiyyah”, the filmmaker ponders how her Palestinian grandparents would react if they could witness their scarf’s almost ironic commercial appeal. The film opens up questions about the commodification and appropriation of political, cultural and historical materials and leaves the viewer to reflect on the interplay between commerce, fashion, ideology and identity.

Our Kuffiyyah in London will be screened with *Matzpen – Anti-Zionist Israelis* (Eran Torbiner – see page 26). The films will be followed by a panel discussion and Q & A session chaired by leading scholar of nationalism and gender, Prof. Nira Yuval-Davis and will involve the participation of *Matzpen* director Eran Torbiner, *Matzpen* founder Moshe Machover, and Palestinian activist and academic Dr Adel Samara (advance booking is strongly recommended for this session).

www.palestinefilm.org
www.barbican.org.uk/film



Sat 5 May 2pm

Out of Place – Memories of Edward Said

Dir. Sato Makoto

Duration 137 min.

Type Documentary

Year 2005

Cinema SOAS KLT

In September 2003, Edward Said died. In the spring of 2004, Said’s grave was placed, not in New York where he had lived most of his adult life, nor in Palestine where he was born, but in the small Lebanese town of Brumana. This film begins with the story of Said’s grave, symbolic of the complexities of his life. Guided by interviews with Arab, Israeli and American thinkers, *Out of Place* is a journey through the memories and legacies of Edward Said. The film examines the tangled web of displacement: The lives of Palestinians living as refugees in neighbouring countries; the Jews, surviving long years of persecution in the diaspora, and settling in Israel from across the world; the deep conflict of Israelis’ mingled identity as historic victims and contemporary aggressors.

www.palestinefilm.org
www.barbican.org.uk/film



Sun 29 Apr 8.30pm

Palestine Blues

Dir. Nida Sinnokrot

Duration 72 min.

Type Documentary

Year 2006

Cinema Barbican Cinema 3

What is left for Palestinian farmers who learn that in 24hrs the Israeli Army will confiscate their lands for the construction of the wall? What do people do when their very survival is threatened by one of the world's most powerful armies? *Palestine Blues* tells the story of a village's confusion, desperation, and resistance, their daily victories and wrenching defeats. Unexpectedly filled with moments of poetry and humour this film's intimate access, unforgettable characters and story structure blur the line between documentary and narrative. Filmed at times with a hidden camera and at times under extreme duress, Palestinian-American filmmaker Nida Sinnokrot gives us a lasting chronicle of a people and their ancient life-giving orchards, ever threatened by destruction.

Palestine Blues will be screened with the films *The Last Supper: Abu Dis* (Issa Freij – see page 40) and *Ligne Verte* (Laurent Mareschal – see page 24).

www.palestinefilm.org
www.barbican.org.uk/film



Sat 28 Apr 7.30pm

Palestine, Summer 2006:

A Collection From The Palestinian Filmmakers' Collective #

Dir.s Akram al Ashqar; Nahed Awwad; Liana Bader; Riyad Deis; Rowan al Faqih; Ahmad Habash; Ismael Habbash; Annemarie Jacir; Enas Muthaffar; Razi Najjar; May Odeh; Amer Shomali; Mohanad Yaqubi

Duration 40 min.

Type Various

Year 2006

Cinema Barbican Cinema 3

Founded in late 2005, the Palestinian Filmmakers' Collective is an independent collective founded and run by filmmakers. Its goals include working with the Palestinian community to screen films, share technical and artistic skills, help make Palestinian films and information more widely available, create a Palestinian video library and organize activities and projects to promote Palestinian cinema. In mid 2006 the collective invited established and new Palestinian filmmakers to come together in a project that would reflect the "mood" of that summer. Limited to three minutes or less, the filmmakers were also restricted to using only one-shot to tell their stories. Despite the fact that Palestinians have been dispersed across the globe, with the majority of them being refugees, *Palestine, Summer 2006* was limited to those filmmakers who currently live in Palestine. The result is a unique collection of short films from across Palestine which

delve into the personal, the political, and the poetic – the spirit of a people struggling for freedom.

Palestine, Summer 2006 will be screened with the rare 1974 political documentary *They Do Not Exist* (Mustafa Abu Ali – see page 43). Following the screenings a panel discussion with Palestinian Filmmakers' Collective co-founder Ismail Habbash and PLO film unit founder and *They Do Not Exist* director Mustafa Abu Ali will be chaired by film critic and author Sheila Whitaker, ex-director of the London International Film Festival.

www.palestinefilm.org
www.barbican.org.uk/film 31

Sat 28 Apr 3pm

Paradise Now

Dir. Hany Abu-Assad

Duration 87 min.

Type Fiction

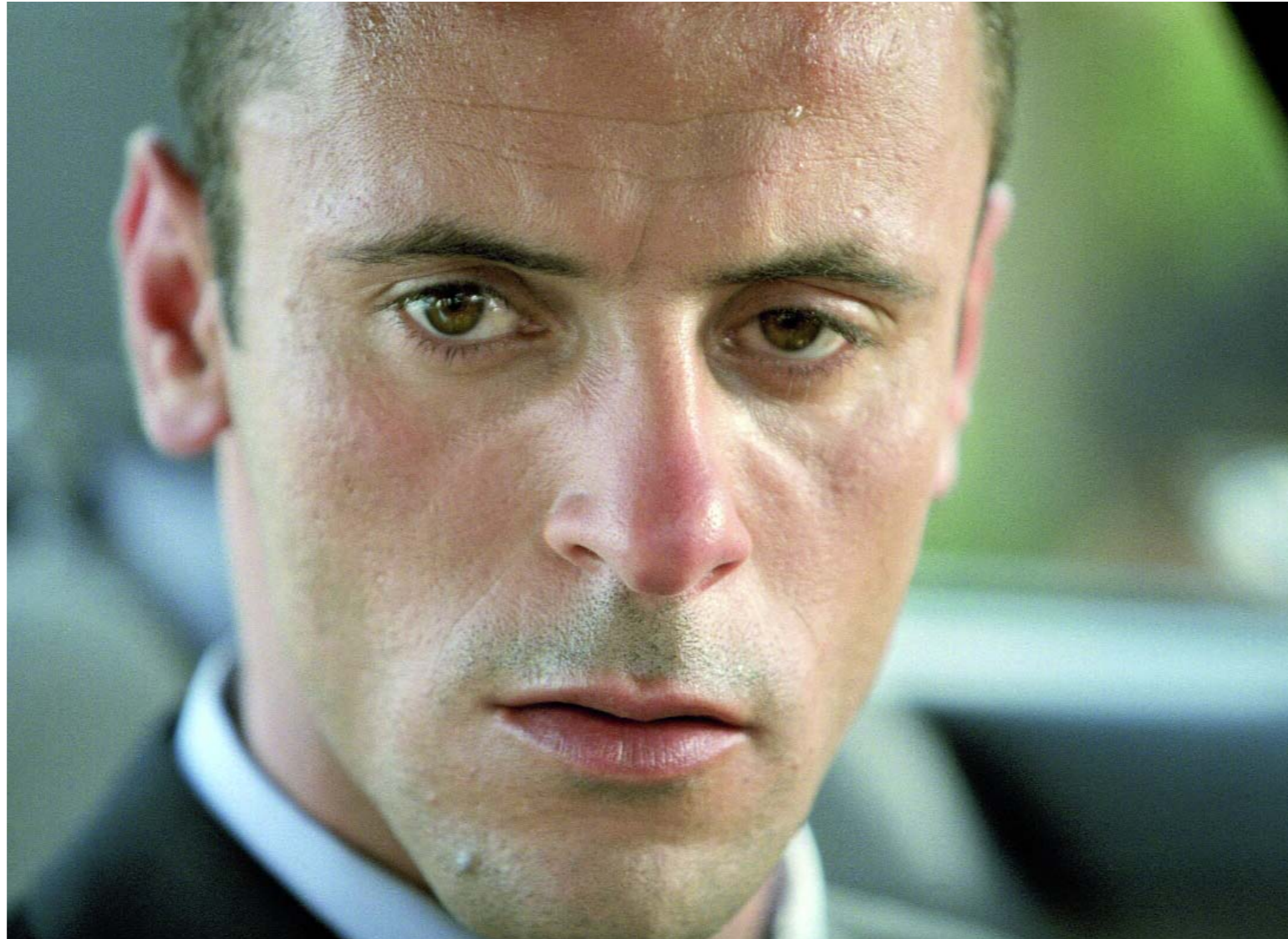
Year 2005

Cinema Barbican Cinema 3

Two young Palestinian men – Khaled and Said – have been friends since childhood. They are both recruited to carry out a suicide bombing in Tel Aviv. The two men are allowed to spend what is presumably their last night alive with their families. However, since absolute secrecy must be maintained and they can tell nobody of their mission; theirs can be no proper farewell. The next morning, the men are brought to the border. The bombs have been attached to their bodies in such a way as to make them completely hidden from view. However, the operation does not go according to plan. Separated from each other and left to their own devices, it's up to them to face their destiny and stand up for their convictions. *Paradise Now* is Abu-Assad's (*Ford Transit*; *Rana's Wedding*) first mainstream feature and was nominated for an Oscar in 2006.

Paradise Now will be screened with *The Seventh Dog* (Zeina Durra – see page 41).

www.palestinefilm.org
www.barbican.org.uk/film



Thu 3 May 8pm

Reel Bad Arabs

How Hollywood
Vilifies a People #

Producers The Media Education Foundation

Duration 55 min.

Type Documentary

Year 2006

Cinema Barbican Cinema 3

Taking its cue from the book *Reel Bad Arabs* by Prof. Jack Shaheen, and structured via interviews with the author, this Media Education Foundation video takes a devastating tour of the American cinematic landscape, moving from the earliest days of silent film to today's biggest Hollywood blockbusters to reveal an astonishing pattern of slanderous Arab stereotyping. The documentary isolates and examines Hollywood's most persistent Arab caricatures, from over-sexed Bedouin bandits and submissive maidens to sinister sheikhs and blood-thirsty terrorists, providing striking insights into the origin of these images, their disturbing similarities to anti-Semitic and other racist stereotypes from the past, and their resurgence and political resonance during key moments of crisis in U.S. history.



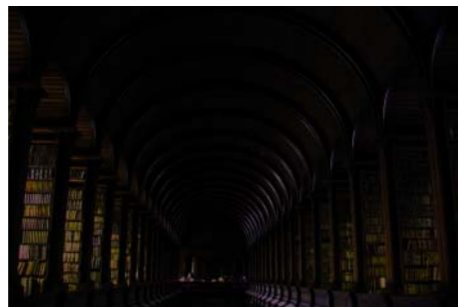
Following the screening, leading scholar of representation, resistance, and identity, Prof. Ella Habiba Shohat, will present her new work *Taboo Memories; Diasporic Voices* (Duke University Press, 2006). The session will be chaired by Dr Rashmi Varma. See page 18.

www.palestinefilm.org
www.barbican.org.uk/film 33

Thu 3 May 6.15pm
Save and Burn #

Dir. Julian Samuel
 Duration 80 min.
 Type Documentary
 Year 2004
 Cinema Barbican Cinema 3

Generally considered guardians of culture, *Save and Burn* reveals how libraries are subject to the ideologies of their time and place – and not above them, as might be assumed. The film assays the commercialization of libraries, the irresponsible weeding and closing of libraries, the excesses of copyright law, but most of all, the fact that the West has not recognized the Orient for much of its cultural heritage. Historically, libraries have been used to promote or inhibit democratic debate, and Samuel's extraordinary interviews with an immense range of senior librarians and collectors extends here to a discussion of the impact of the Patriot Act on the politics and surveillance which inflect libraries in the US today. This strikingly shot and intellectually commanding work includes exquisite footage of the Alexandrian Library, the Library of Trinity College, Dublin, and Bromley House in Nottingham. The second half of the film



includes painful and expert accounts of the calculated destruction of libraries and cultural infrastructure in Palestine and Iraq in recent years by Israeli and US-led occupying forces.



Sun 6 May 3pm
Still Life #

Dir. Diana Allan
 Duration 23 min.
 Type Documentary
 Year 2005
 Cinema SOAS KLT

Still Life examines the role that a series of personal photos that survived the 1948 expulsions now play in the life of an elderly refugee living in exile. Said Otruk is a Palestinian refugee from Acre who now lives at the centre of the old souk in the Lebanese port town of Sidon. "This is me," he says, gesturing to a frayed photo pasted on the window of his electrical shop. The small sepia figures in the image are gathered by a dock and the shards of light on the surface of the sea appear illuminated by what, in this dark alley in south Lebanon, seems an almost other-worldly radiance; the midday sun over Acre in 1948. Said points to a few words in the top right hand corner: "al ayam thahabiyye". "These were the golden days," he reiterates as he turns back to his worktable. "I remember it all as if it were yesterday – I look at this photo and imagine myself there, this is life... The eye sees but the hand does not reach." *Still Life* is a video portrait that examines Said's relation to these photos, not

simply as souvenirs or representations, but as imprints of Palestine that for their owner, carry material traces of places and people from the past within them.

Still Life will be shown with *Gaza – Another Kind of Tears* (Abed el Salam Shehada – see page 20).

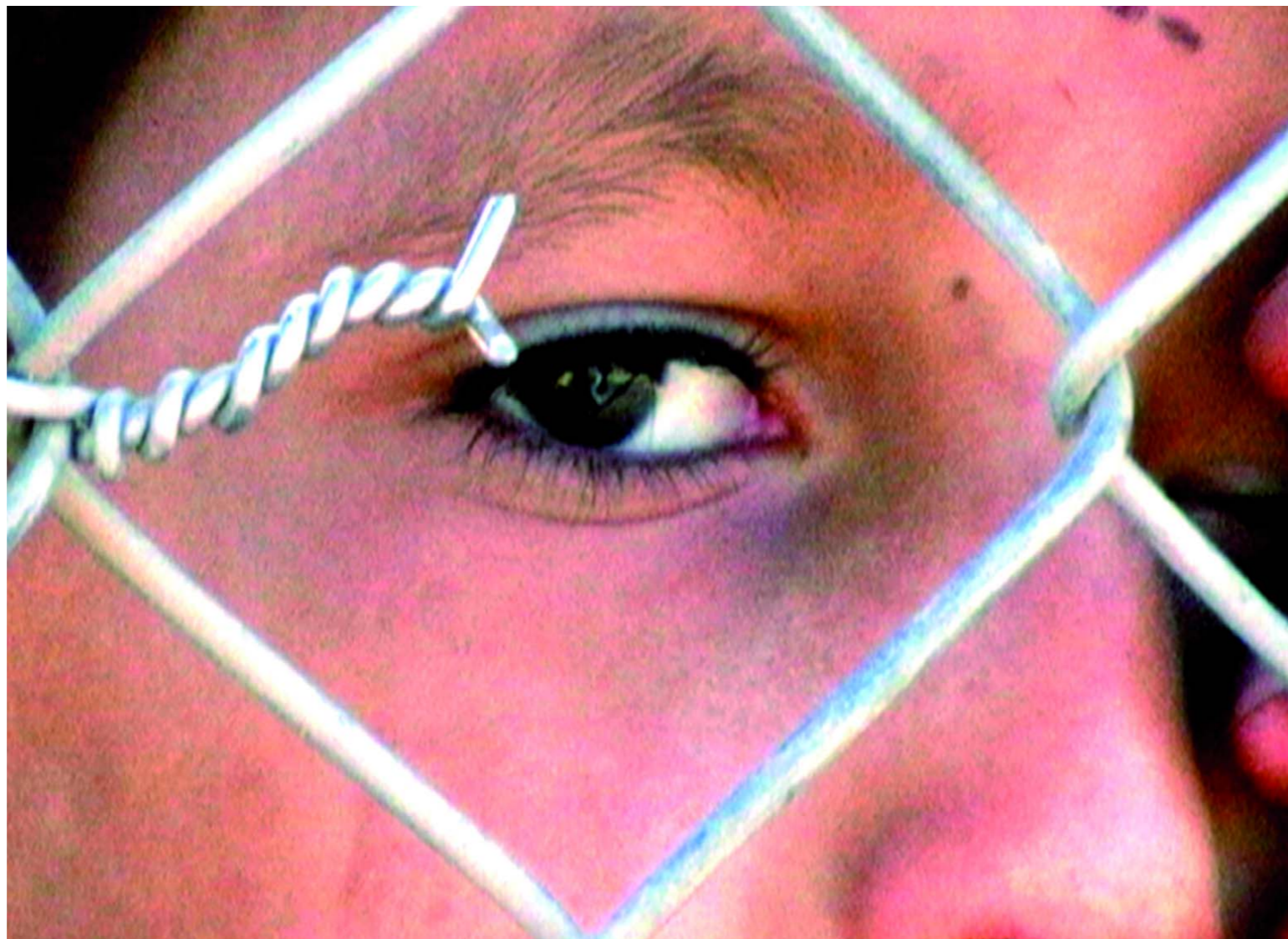
Wed 9 May 6pm

The Colour of Olives

Dir. Carolina Rivas
Duration 97 min.
Type Documentary
Year 2006
Cinema SOAS KLT

Like many Palestinian families, the Amers live surrounded by the infamous West Bank wall. Their daily lives are dominated by electrified fences, locks and a constant swarm of armed soldiers. With its sensitive direction, *The Colour of Olives* allows us into the private worlds of all eight members of the family. As their dramas unfold we catch a glimpse of their constant struggles and the small, endearing details that sustain them: school friends, olive trees and the two small donkeys. The story of the Amer family offers its audience an opportunity to reflect on the effects of segregation and the meaning of borders.

www.palestinefilm.org
www.barbican.org.uk/film



Mon 30 Apr 6pm

The Dream

Dir. Mohammad Malas
Duration 47 min.
Type Documentary
Year 1982
Cinema Barbican Cinema 3

Filed in the Palestinian refugee camps of Sabra and Shatila, Lebanon, shortly before the infamous massacre of 1982, this Syrian documentary's principle reference is dreams, and not lived reality. It plays in this way on a double register, whereby women, children, the elderly, and combatants each recall the reality of their everyday, transposed eerily into their dreams, nightmares and premonitions. Ultimately they converge on what the Palestinians have had taken away from them: their homeland and the life of dignity it afforded them. Mohammad Malas is a prolific filmmaker, working in art, fiction, and documentary genres; after teaching philosophy at Damascus University in the 1960s, he turned to film and has since produced numerous award-winning works, notably a series of powerful documentaries on political prisoners in the Arab world. He has also published novels and writes frequently on Arab cinema.

The Dream will be shown with fellow Syrian director Omar Amiralay's *A Plate of Sardines* – Or *The First Time I Heard of Israel* (see page 12).

www.palestinefilm.org
www.barbican.org.uk/film 37

Wed 2 May 6.30pm

The Fourth Room

Dir. Nahed Awwad

Duration 25 min.

Type Documentary

Year 2005

Cinema Barbican Cinema 3



Abu Jameel owns a small stationary shop in Ramallah. Nothing has changed in this shop since the fifties. The lack of freedom of movement and recurring military raids have left him with a general sense of insecurity. Director Nahed Awwad, approaches him gently, asking him about his dreams, his past, and eventually... his secret rooms. This intimate study of a individual's memories, treasures and yearnings offers viewers an extraordinary insight into one man's inner world, revealing on the way a history complete with universal as well as particular elements of pain and joy, happiness and loss.

The Fourth Room forms part of a special session on Oral History which also includes the films *A Journey* (Lamia Joreige – see page 10) and *Impermanent* (Mario Rizzi – see page 22).

Thu 10 May 6pm

The Iron Wall

Dir. Mohammed Alatar

Duration 52 min.

Type Documentary

Year 2006

Cinema SOAS KLT



In 1923 the prominent Zionist ideologue Vladimir Jabotinsky, wrote that, "Zionist colonization must either stop, or else proceed regardless of the native population. Which means that it can proceed and develop only under the protection of a power that is independent of the native population – behind an Iron Wall, which the native population cannot breach." From that day these words became the official and unspoken policy of the Zionist movement and the state of Israel. Settlements were used from the outset to create a foothold in Palestine. After 1967 and the occupation of the West Bank and Gaza, the settlement project was revived to create "facts on the ground" and make the creation of a Palestinian state there impossible. There are now over 200 settlements and outposts throughout the West Bank blocking the emergence of a contiguous Palestinian territory. *The Iron Wall* exposes this

phenomenon, following the timeline, size, and population of the settlements, and their impact on the peace process. The film also touches on the latest project to entrench the settlements as permanent "facts on the ground" – the wall.

The Iron Wall will be shown with *Offside* (Daniel Sivan & Dorit Tadir – see page 27).

Sun 29 Apr 8.30pm

The Last Supper

Abu Dis #

Dir. Issa Freij

Duration 26 min.

Type Documentary

Year 2005

Cinema Barbican Cinema 3

In Issa Freij's beautiful, elegiac short film *The Last Supper*, we watch the slow but inexorable defacement of a landscape and a community as a section of the 20-foot-high concrete wall that isolates Jerusalem from the rest of the West Bank is filled in by bulldozers and cranes. Sumaya is a young woman with a home in Abu Dis which looks out over the city of Jerusalem. In *The Last Supper* she says goodbye to the city view and to her neighbours who will soon be on the other side of a wall that will transform the West Bank. Issa Freij is an accomplished cameraman, bringing over 25 years of experience working for various news agencies in Palestine to this expertly shot piece. He is also a founder of Al Ma'amal Foundation for Contemporary Art in Jerusalem.

The Last Supper will be shown with *Ligne Verte* (Laurent Mareschal – see page 24) and *Palestine Blues* (Nida Sinnokrot – see page 30).

www.palestinefilm.org
www.barbican.org.uk/film



Sat 28 Apr 3pm

The Seventh Dog

Dir. Zeina Durra

Duration 20 min.

Type Fiction

Year 2005

Cinema Barbican Cinema 3



Zeina Durra's *The Seventh Dog* is a black comedy set in New York. Soraya and her boyfriend Yusif's relationship frays to snapping point as a series of chance encounters and tasks mean the FBI, Homeland Security and their apartment block's superintendent's remaining six dogs throw their lives into disarray. This award-winning short portrays the poignant, sometimes funny, sometimes tragic truths of the post-9/11 lives of Arabs in New York City. *The Seventh Dog* was selected and premiered at the Edinburgh Film Festival in 2005, and has gone on to win several prestigious short film awards for its direction, production and performances.

The Seventh Dog will be screened with *Paradise Now* (Hany Abu-Assad – see page 32).

www.palestinefilm.org
www.barbican.org.uk/film

Mon 30 Apr 7.30pm

The Specialist

Dir. Eyal Sivan

Duration 128 min.

Type Documentary

Year 1999

Cinema Barbican Cinema 3

The incredible trial of a frighteningly ordinary civil servant. Drawing entirely on the 350 hours of rare footage recorded during the trial of Adolf Eichmann, in 1961, in Jerusalem, this film about obedience and responsibility is the portrait of an expert in “problem-solving”, responsible of the elimination of millions of people; a modern criminal. Sivan’s film, informed by Hannah Arendt’s now-classic *Eichmann in Jerusalem: A Report on the Banality of Evil* (1963), places the viewer at the heart of one of the 20th century’s most extraordinary spectacles and face to face with one of its most notorious criminals. Sivan is one of Israel’s most important and prolific documentary makers – his other work includes *Izkor: Slaves to Memory*, *Route 181 – Fragments of a Journey in Israel-Palestine* (with Michel Khleifi), and *Jerusalem: Borderline Syndrome*, each of which have been screened in previous years’ Festivals.

The screening will be followed by a Q & A session with director Eyal Sivan, chaired by Dr. Eyal Weizman, head of the Centre for Research Architecture, Goldsmiths College, University of London.



Sat 28 Apr 7.30pm

They Do Not Exist

Dir. Mustafa Abu Ali

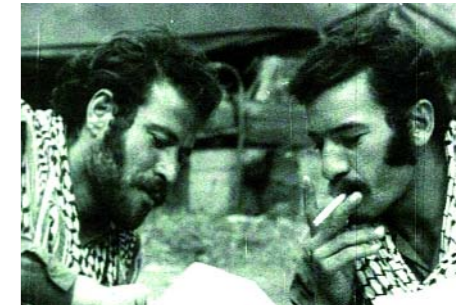
Duration 25 min.

Type Documentary

Year 1974

Cinema Barbican Cinema 3

Salvaged from the ruins of Beirut after 1982, Abu Ali’s early film has only recently been made available. Shooting under extraordinary conditions, the director, who worked with Godard on his *Ici et Ailleurs* (*Here and Elsewhere*), and founded the PLO’s film division, covers conditions in Lebanon’s refugee camps, the effects of Israeli bombardments, and the lives of guerrillas in training camps. *They Do Not Exist* is a stylistically unique work which demonstrates the intersection between the political and the aesthetic. Now recognised as a cornerstone in the development of Palestinian cinema, the film only received its Palestine premiere in 2003, when a group of Palestinian artists “smuggled” the director to a makeshift cinema in his hometown of Jerusalem (into which Israel bars his entry). Abu Ali, who saw his film for the first time in 20 years at this clandestine event noted: “We used to say ‘Art for the Struggle’, now it’s ‘Struggle for the Art’.” (NB: The film is incomplete, due to damage incurred in the destruction of Beirut.)



(Information based in part on *Coming Home: Palestinian Cinema* Annemarie Jacir, Electronic Intifada, Feb. 27th 2007)

They Do Not Exist will be screened with *Palestine, Summer 2006* (Palestinian Filmmakers’ Collective – see page 31). Following the screenings a panel discussion with director Mustafa Abu Ali and Palestinian Filmmakers’ Collective co-founder Ismail Habbash will be chaired by film critic and author Sheila Whitaker, ex-director of the London International Film Festival.

**Fri 27 Apr XXXpm (Opening Gala)
& Sat 28 Apr 5.15pm**

West... East #

Dir. Rina Khoury

Duration 8 min.

Type Fiction

Year 2006

**Cinema Barbican Cinema 1 (Fri) & Barbican
Cinema 3 (Sat)**



Rina Khoury's award-winning short is a dramatically understated and symbolically rich snapshot of the Palestinian expulsions of 1948. "West ... Beginning of the journey; East ... End of the journey... This path was taken by many villagers fleeing their home seeking refuge... Amer and his blind mother were among these refugees... They embarked on this journey not knowing where it would lead and how long they would be able to survive it..." (director's statement). Set in a deceptively lush fig orchard, the mother and son's exhaustion and the distant rumbling of artillery hint at the horrors of the Nakba.

West .. East forms part of a special session on emerging Palestinian fiction directors, with which the 2007 Festival opens. The film will be shown with *Yasmine's Song* (Najwa Najjar – see page 45), *Make a Wish* (Cherien Dabis – see page 25) and *Be Quiet* (Sameh Zoabi –

see page 14). Directors Najwa Najjar and Sameh Zoabi will join Ahdaf Soueif (Fri 27) and Mike Dibb (Sat 28) for a panel discussion and Q & A session following the screenings.



**Fri 27 Apr XXXpm (Opening Gala)
& Sat 28 Apr 5.15pm**

Yasmine's Song #

Dir. Najwa Najjar

Duration 21 min.

Type Fiction

Year 2006

**Cinema Barbican Cinema 1 (Fri) & Barbican
Cinema 3 (Sat)**

Najwa Najjar's multi-award winning short film is a tale of two lovers trying to cross divides to be together ... they thought nothing could stop them. Ziyad, a Palestinian man who sells flowers in a nearby village is in love with Yasmine, a village girl. At night they meet in secret away from the disapproving villagers' eyes. And while Yasmine's parents are busy arranging her future, an unexpected development changes everyone's lives. *Yasmine's Song* is beautifully shot in rural Palestine and features captivating performances from some of Palestine's finest actors (including Hesham Suleiman, Hanan Hillo, and Mohammad Bakri). The script's subtle exploration of the challenges posed by social, political, cultural and physical barriers signals Najjar's emergence as one of Palestine's most promising writer-directors.

Yasmine's Song forms part of a special session on emerging Palestinian fiction directors, with which the 2007 Festival opens. The film will be shown with *West .. East* (Rina Khoury – see page 44), *Make a Wish* (Cherien Dabis – see page 25) and *Be Quiet* (Sameh Zoabi – see page 14). Directors Najwa Najjar and Sameh Zoabi will join Ahdaf Soueif (Fri 27) and Mike Dibb (Sat 28) for a panel discussion and Q & A session following the screenings.

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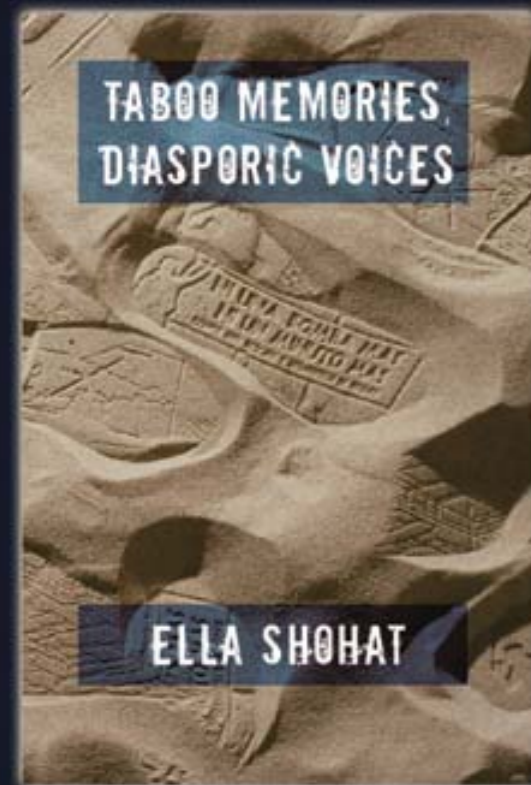
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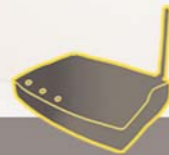
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Programme

Fri 27 Apr
7.30pm
Barbican Cinema 1
West... East
+ Make a Wish
+ Be Quiet
+ Yasmine's Song –
followed by panel
discussion (Opening Gala)

Sat 28 Apr
3pm
Barbican Cinema 3
The Seventh Dog
+ Paradise Now

5.15pm
Barbican Cinema 3
West... East
+ Make a Wish
+ Be Quiet
+ Yasmine's Song –
followed by
panel discussion

7.30pm
Barbican Cinema 3
They Do Not Exist
+ Palestine, Summer 2006 –
followed by panel discussion

Sun 29 Apr
6.15pm
Barbican Cinema 3
Matzpen, Anti-Zionist
Israelis – followed by
panel discussion

8.30pm
Barbican Cinema 3
Ligne Verte
+ The Last Supper
+ Palestine Blues

Mon 30 Apr
6pm
Barbican Cinema 3
The Dream
+ A Plate of Sardines

7.30pm
Barbican Cinema 3
The Specialist –
followed by Q&A

Tue 1 May
6pm
Barbican Cinema 3
'Arus El-Jaleel
+ Leila Khaled – Hijacker

8.15pm
Barbican Cinema 3
Happy Days
+ Chic Point
+ Dial H-I-S-T-O-R-Y

Wed 2 May
6.30pm
Barbican Cinema 3
Impermanent
+ The Fourth Room
+ A Journey

8pm
Barbican Cinema 3
Galoot – followed by
panel discussion

Thu 3 May
6.15pm
Barbican Cinema 3
Save and Burn

8pm
Barbican Cinema 3
Reel Bad Arabs –
followed by Ella Shohat book
launch & talk Taboo
Memories, Diasporic Voices

Fri 4 May
6pm
SOAS
Ella Shohat book launch
& talk Flagging Patriotism

Sat 5 May
2pm
SOAS
Out of Place

Sun 6 May
3pm
SOAS
Still Life
+ Gaza – Another Kind of
Tears

Tue 8 May
6pm
SOAS
A Palestinian Woman
+ Bil'in Habibti

Wed 9 May
6pm
SOAS
The Colour of Olives

Thu 10 May
6pm
SOAS
Offside + The Iron Wall

Booking information

Tickets

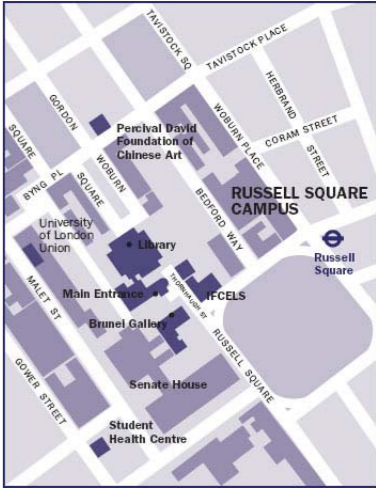
The Festival runs for two weeks, in two venues. In the first week, it is held at the Barbican Cinema; in the second, it moves to SOAS, University of London (see maps on back cover). Tickets for the first week are available from April 4th through the Barbican box office and the websites of both the Barbican Cinema and the Palestine Film Foundation. SOAS screenings in the second week are unticketed and free.

Tickets for screenings at the Barbican Cinema cost £6.50 (£5 concession) and a special 3-film pass is available for the discounted price of £15.

Barbican Box Office
www.barbican.org.uk/film
Tel: 0845 120 7530
(10am - 8pm Mon-Sat. & 12 - 6pm Sun.)

PFF (queries and contacts)
www.palestinefilm.org
E: info@palestinefilm.org

Journey



www.palestinefilm.org
www.barbican.org.uk/film