Palestine Film Festival

Ticket Prices:
- Standard: £8.50 online / £10.50 full price
- BarBican Members: £6.50 online / £8.50 full price
- Concessions: £7.50
- Under 15s: £5.50

BarBican Box Office:
- www.BarBican.org.uk/film
- Tel: 0845 120 7527 (11am - 8pm Mon-Sat.
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Screenings at SoAS and UCL, Darwin Theatre are unticketed and offered on a pay-what-you-can basis.

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Nearest Tubes: Russell Square, Goodge St., Euston, Warren St.

Darwin Lecture Theatre
UCL, Darwin Building, Gower Street, London WC1E 6BT
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2011 London Palestine Film Festival
April 29 - May 11
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THE 2011 LONDON PALESTINE FILM FESTIVAL IS MADE POSSIBLE WITH THE SUPPORT OF THE FOLLOWING DONORS AND PARTNERS

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Welcome to the 2011 Palestine Film Festival

The 2011 Festival runs from April 29th to May 11th, showcasing some 30 works across all cinematic genres and by artists from around the world.

For the first time, the Festival now extends across three different venues, beginning at the Barbican Cinema 1 (April 29th – May 4th), moving to SOAS, Russell Square (May 5th – 8th), and then the Darwin Theatre, UCL, Gower St (May 9th – 11th). See the rear of this programme for maps to each venue.

Tickets for Barbican screenings must be purchased through the box office – either online, by ‘phone, or in person (details on rear cover). Online booking is discounted. Screenings at SOAS and the Darwin Theatre are unticketed and provided on a pay-what-you-can basis.

The Festival is accompanied by its 4th Annual Photographic Exhibition. This year we are delighted to be showcasing the remarkable work of JC Tordai. Barbican Centre, Mezzanine Level, April 27th to May 17th (free entry). See page 8 for details.

The 2011 Festival boasts over a dozen UK Premieres, some 20 guest speakers, and a rare chance to view some archival masterpieces. Several key highlights are identified over the following two pages, others are indicated elsewhere in this booklet or on our website.

Following a pilot project last year, we are pleased to be working again with the Palestinian School in London to present a special afternoon of screenings and activities for Palestinian and/or Arabic-speaking youngsters (8-15) on Sunday May 8th. Details on page 22.

Realising this Festival depends upon the generosity of scores of artists, distributors, curators, partners, and donors. We are greatly indebted to those filmmakers who have donated of their work, and to the many speakers whose time and expertise so enriches the programme. A particular thanks goes to Festival patron, Karma Nabulsi.

Thanks are also due to the Festival’s crucial financial donors, including those who prefer to remain anonymous. Many individuals have helped find films, lent logistical support, or offered valuable advice. We are especially grateful to Salma Abu Ayyash, Jumana Abu Oxa, Muzna Al-Masri, Omar Al-Qattan, Alia Arasoughly, Zeina Awad, Khalil Benkirane, Reem Haddad, Faycal Hassairi, Dima Salameh, Audrey Sanchez, Reem Shilleh, Samia Tabari, Hanan Toukan, Jan Vaceanu-Staicov, Pascal Winter, Mohanad Yaqubi, Mohamed Zantout.

If you would like to know more about supporting the Palestine Film Foundation, please contact us: info@palestinefilm.org
Premieres, highlights and selected ‘live’ events

The 2011 programme includes a wealth of Premieres, Panel Discussions, Q&A sessions, and archive treats. Such events are normally well attended and advance booking is recommended. The following is a brief list of highlights. More information on these and other special events is given with individual film listings. Biographies of speakers can be found on the following pages.

**ZINDEEQ – UK PREMIERE**
+ Q&A: Director Michel Khleifi & Producer Omar Al-Qattan, Chair: Nadia Yaqub
Saturday 30th April, 14:15, Barbican, Cinema 1
The Festival opens with the UK Premiere of this enthralling drama by renowned Palestinian director Michel Khleifi (*Wedding in Galilee, Tale of the Three Jewels, Route 181: Fragments of a Journey in Palestine-Israel*) (with Eyal Sivan). Director and producer in conversation (p. 38).

**Tears of Gaza – UK PREMIERE**
+ Q&A: Director Vibeke Løkkeberg, Chair: Dina Matar
Sunday 1st May, 15:30, Barbican, Cinema 1
A chance to meet the director following the UK Premiere of this searing study into the immediate impact of Israel’s military assault in 2008-9 on Gaza’s civilian population (p. 32).

**Rachel – UK PREMIERE**
+ Q&A: Director Simone Bitton, Chair: Grietje Baars
Sunday 1st May, 18:00, Barbican, Cinema 1
Join director Bitton in conversation with international lawyer Grietje Baars after the UK Premiere of her powerful film on the life and death of US activist Rachel Corrie (p. 27).

**Fix Me – UK PREMIERE**
+ Q&A: Director Raed Andoni, Chair: Sara Alsaraf
Monday 2nd May, 18:00, Barbican, Cinema 1
Following this Premiere of Andoni’s strikingly original “docu-therapy” film, join the director for a Q&A session led by London-based psychiatrist Sara Alsaraf (p. 16).

**Far From Vietnam (Loi du Vietnam)**
Monday 2nd May, 20:30, Barbican, Cinema 1
An extremely rare chance to see this 1967 portmanteau gem following its 2009 restoration by France’s Centre National du Cinema. Far From Vietnam is a timeless tour de force of political filmmaking uniting the energies of Jean Luc Godard, Joris Ivens, Agnès Varda, William Klein, Alain Resnais, Claude Lelouch, and Chris Marker (p. 15).

**Leila and the Wolves**
+ Q&A: Director Henri-Georges Clouzot, Chair: Sheila Whitaker
Wednesday 4th May, 18:15, Barbican, Cinema 1
For 1974’s *Hour of Liberation*, Heiny Srour walked 800 Km through war-torn desert to film the war against British imperialism in Oman. Ten years later, Leila and the Wolves confirmed Srour as Arab cinema’s boldest feminist filmmaker and a key “Third Cinema” agitator (p. 20). Join her and leading curator Sheila Whitaker for this rare chance to discuss her decisive work.

**This is My Picture When I was Dead – UK PREMIERE**
+ Q&A: Director Mahmoud al Massad, Chair: Mike Dibb
Wednesday 4th May, 20:45, Barbican, Cinema 1
The UK Premiere of this astonishing new documentary brings 2011’s Barbican screenings to an end (p. 34). Join director al Massad both for this closing Barbican event and at SOAS the following evening, where he will present *Recycle*, his breathtakingly filmed previous work (p. 28).

**My Name is Ahlam – UK PREMIERE**
+ Panel Discussion in Partnership with Medical Aid for Palestinians
Monday 9th May, 18:15, UCL, Darwin Theatre
Following this moving account of one mother’s struggle to care for her leukemia-stricken young daughter, join an expert panel to discuss issues raised in the film: director Rima Essa, MAP Palestine Programmes Director Katherine at Al-Jubeh, and Andrea Becker, MAP Head of Advocacy (p. 25).

**American Radical: The Trials of Norman Finkelstein**
Tuesday 10th May, 18:15, UCL, Darwin Theatre
David Ridgen and Nicolas Rossier have created a definitive, “warts and all” documentary on the prominent scholar who continues to spark controversy in the US (p. 12).

**Shout**
Wednesday 11th May, 18:15, UCL, Darwin Theatre
Beautifully filmed and densely layered, the closing film of the 2011 Festival powerfully interrogates the dilemmas of young Syrian Druze living in the Israeli-occupied Golan (p. 29).
Mahmoud al Massad was born in Jordan in 1968. He studied at Yarmouk University, before transferring to the University of Kent in 1997. He is the Executive Director of Dar Films, a production company based in Ramallah. Fawad al Massad has created numerous short films. In 1998 he directed his debut feature, Shutter Hassane. His latest work has been acclaimed for its Best Film at the 2011 festival in Lebanon.

Working on a film about Palestinian refugees with an interest in child and trauma psychiatry, al Massad has created numerous short films. In 1998 he was awarded the A.M. Qattan Foundation’s Diakonia, the Swedish aid body. She is completing a PhD in International Criminal law and Critical Legal Theory of Programming at the National Film Theatre and a member of the Board of the Palestine Festival of Literature.

Raed andoni is a filmmaker and a director who has worked in independent cinema production for 20 years. He is the founder of Dar Films, a production company based in Ramallah. Fawad al Massad has created numerous short films. In 1998 he directed his debut feature, Shutter Hassane. His latest work has been acclaimed for its Best Film at the 2011 festival in Lebanon.

Sara Alassar is a London-based psychiatrist with an interest in child and trauma psychiatry, particularly that related to conflict or war. Trained in medicine, she has spent many years working on a film about Palestinian refugees in Lebanon.

Raed Andoni is a Palestinian producer and director who has worked in independent cinema production for 20 years. He is the founder of Dar Films, a production company based in Ramallah. Fawad al Massad has created numerous short films. In 1998 he directed his debut feature, Shutter Hassane. His latest work has been acclaimed for its Best Film at the 2011 festival in Lebanon.

Grietje Baars is an international lawyer who studied in the UK. She also founded the Al-QaItan Human Rights Clinic in Palestine and has acted as legal advisor to Diakonia, the Swedish aid body. She is completing a PhD in International Criminal law and Critical Legal Theory of Programming at the National Film Theatre and a member of the Board of the Palestine Festival of Literature.

Andrea Beck is Head of Advocacy for Music for厦门Features (M4F). M4F is an independent humanitarian aid agency that works for the health and dignity of Palestinians living under occupation and as refugees. Andrea has degrees in development, politics, and international law, and has spent extensive time living and working in the occupied Palestinian territory and in the refugee camps of Lebanon.

Simone Bitton was born in Morocco in 1955. She lived in Rabat and Jerusalem, before Paris, where she has been based since studying at the French Institute for Cinema Studies (IDHEC). She holds Israeli and French citizenship and describes herself as a filmmaker between the Arab and Jewish worlds. Her political documentaries include Citizen Birzahah (2010), Ben Barka: The Moroccan Story (2002), and Wall (2004).

Mike Dib has been making films for 40 years on subjects ranging from jazz to art, sport, literature, and popular culture. These include several films with John Berger notably the BAFTA award-winning series Ways of Seeing (1972). His The Milk-Drake Story, a film of the life of Prospero Stomae, won an EMMY award in 2010. In 2014, Mike directed Edward Said – The Art Interview.

Rima Essa graduated from film school in Jerusalem in 2003. She worked as director of the Sadas Media Project - a web-based broadcast network specializing in portraying the conflict in Palestine. Since then, her short documentaries have included: Under the Blue Sky (2005) and Diving Up Palestine (2004). Her first feature film, Skin, was made in 2008.

Vibeke Løkkemborg was born in Bergen, Norway in 1948. She is an actress, author, and filmmaker as well as one of Norway’s best-known feminist voices. She has directed five feature films, including The Story of Camilla (1984) and Slan (1985) and published five novels, including Latter to Heaven (2004) and Allied (2006). As an actor, she has starred both in her own works and those of Pål Løkkeberg.

Dina Mattar is the Director of International Programming at the National Film Theatre and a member of the Board of the Palestine Festival of Literature.

Sara AlSaraf is a London-based psychiatrist with an interest in child and trauma psychiatry, particularly that related to conflict or war. Trained in medicine, she has spent many years working on a film about Palestinian refugees in Lebanon.

Nadia Yaqub is an Irish writer and US in 2008. He has since completed television documentaries on Jean-Luc Godard and Cambodian cinema. She has been awarded the A.M. Qattan Foundation’s Diakonia, the Swedish aid body. She is completing a PhD in International Criminal law and Critical Legal Theory of Programming at the National Film Theatre and a member of the Board of the Palestine Festival of Literature.

Shane O’Sullivan is an Irish writer and filmmaker based in London. His first feature documentary JFK, Must Die! The Assassination of Bobby Kennedy was released theatrically in the UK and received widespread critical acclaim and foreign documentaries on Jean-Luc Godard and Cambodian director Pol Pot.

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PHOTOGRAPHS BY JC TORDAI
Barbican Centre, Mezzanine Level, 27th April – 17th May 2011

The 2011 Exhibition consists of a stunning series of monochrome prints by renowned photographer JC Tordai. Spanning three decades of reportage from across Palestine, this selection of work was especially made by the artist for the Palestine Film Festival:

“The photographs shown here were recorded across a quarter of a century, during my periodic assignments to the region. They offer glimpses into everyday life in the streets and in the fields, as I have seen it, the consequences of conflict, of dispossession, and of economic struggle.” – JC Tordai

JC Tordai works with PANOS PICTURES (www.panos.co.uk) and is the co-author with Harvey Morris of Into the Promised Land (Cornerhouse Publications UK, 1991) and with Graham Usher of A People Called Palestine (Dewi Lewis Publishing UK, 2001).

Route 443 begins on the shore near Tel Aviv and ends in Jerusalem. This route has long been a vital communication axis, invested with geographic, security, and even spiritual significance over the years. It has also been the site of conflicts dating back millennia. Adopting the playful style of a video “tour guide”, Erez Miller’s documentary brings together a series of vignettes and character portraits to convey a picture of life around, and along, the highway today. Equal parts satirical and investigative report, 443 offers a new and inventive take on that rich subgenre of films on Palestine/Israel – “the political road movie”.

Following the screening, there will be a Question and Answer session with director Erez Miller.
Intent on making a film, a group of young boys don't let limited resources stand in their way. They decide to go where the cameras are... Abu-Assad’s (Paradise Now, Rana’s Wedding, Ford Transit) short was produced under the auspices of the United Nations High Commission for Human Rights as part of a collection of works by artists from around the world. Each film tackles one of the major themes highlighted in the Universal Declaration of Human Rights: culture, development, dignity and justice, environment, gender and participation. For information on the entire collection visit: www.artfortheworld.net

A Boy, A Wall, and A Donkey will be screened alongside Yellow Mums (see p.37), Israel Ltd (p.19), and Targeted Citizen (p.31).

**ABOVE: A BOY, A WALL, AND A DONKEY**

**LEFT: ABU JAMIL ST.**

Beneath deafening bombs and in tunnels on the brink of collapse, we follow four Palestinian tunnel workers burrowing under the Gaza strip. Six feet under the street where Egypt meets the Gaza strip, they laugh while comparing the conflict to a cartoon: “it's always Jerry who wins!” But this laughter stops when Israel's bombs shake the earth. It's December 2008, and Israel's deadly air strikes, which will destroy almost all of the tunnels transporting supplies from Egypt to Palestine, have begun. When the worst of the bombing stops, the men emerge from the shells of their former homes with new drive: “they destroy one, and another one appears”. Because as long as Israel’s embargo stands, stopping even foreign aid from coming into Palestine, the tunnels remain an important symbol of resistance and a matter of pride. “Some tunnels transport weapons,” acknowledges Abu Sleeman, but for him, it's just about “bringing back food, so people can survive.”

Forming part of a thematic session on the Gaza Strip tunnels, Abu Jamil St will be screened alongside Ticket From Azrael (see p.35) and Into the Belly of the Whale (p.18).

**DIRECTOR:** Hany Abu-Assad  
**DURATION:** 4 min  
**YEAR:** 2008  
**TYPE:** Fiction  
**DATE:** Tuesday 3rd May  
**TIME:** 18:15  
**VENUE:** Barbican, Cinema 1

**DIRECTOR:** Alexis Monchovit & Stephane Marchetti  
**DURATION:** 52 min  
**YEAR:** 2010  
**TYPE:** Documentary  
**DATE:** Saturday 7th May  
**TIME:** 16:00  
**VENUE:** SOAS, KLТ
American Radical: The Trials of Norman Finkelstein

American Radical is a probing portrait of US scholar Norman Finkelstein. The son of Holocaust survivors, an ardent critic of Israel and US Middle East policy, and the author of five renowned books including The Holocaust Industry, Finkelstein has been at the centre of successive controversies, notably that surrounding his denial of tenure at DePaul University. Labelled a “lunatic” or “self-hating Jew” by some, an “inspirational revolutionary” by others, Finkelstein remains a hugely polarizing figure in the United States. In their definitive “warts-and-all” documentary, David Ridgen and Nicolas Rossier follow Finkelstein around the world, navigating between the voices of supporters and critics to generate an intimate account of the man behind the controversies.

Children of the Revolution

Ulrike Meinhof (Baader-Meinhof Group) and Fusako Shigenobu (Japanese Red Army) were the leading female revolutionaries of the early 1970s, emerging from the student revolutions of 1968 to lead attacks on the capitalist post-War generation holding power. Using archive footage and contemporary interviews, Children of the Revolution examines the legacy of these two women through the eyes of their children. On the run or abandoned when their mothers went underground, May Shigenobu and Bettina Röhl have emerged from difficult childhoods to lead their own extraordinary lives and offer unique perspectives on two generations of political militancy. What did these daughters of two radical seventies movements learn? How did their mothers’ experiences affect their childhood or colour their views of political violence today? Shot in Tokyo, Beirut, Jordan and Germany, O’Sullivan’s fascinating film tells the stories of Meinhof and Shigenobu through the eyes of their daughters while artfully combining home movies, unseen archive footage, and penetrating first-hand testimony.

Following this UK Premiere, there will be a Question and Answer session with director Shane O’Sullivan. Children of the Revolution will be preceded by the short animated film Hasan Everywhere (see p. 17).

DIRECTOR: Shane O’Sullivan
DURATION: 96 min
YEAR: 2010
TYPE: Documentary
DATE: Tuesday 3rd May
TIME: 20:30
VENUE: Barbican, Cinema 1
May Odeh’s documentary enlists the perspectives of three young women living in Gaza to bring audiences a vantage on life in the Gaza Strip rarely captured on film. Odeh shows these women facing a “double siege”: one emanating from the Israeli occupation, the other from the quasi-religious authority that controls the torn city of Gaza today. Following them throughout the course of their daily life, Diaries finds these Gaza residents willing to share their fears, memories, thoughts and hopes for a better life – one wide enough to accommodate their aspirations.

Filmed a year on from the devastating attacks of 2008-9, Odeh’s sensitive portrait is rich with detail and full of surprising insights into life in Gaza today.

Diaries will be screened alongside the short oral history work, Manshiyya (see p. 21).

**Far from Vietnam**

Far from Vietnam was produced in the midst of the Vietnam war. Masterfully assembled into a unified work by Chris Marker (A Grin Without a Cat, Sans Soleil, La Jetée) the film consists of distinctive chapters directed by Jean Luc-Godard, Joris Ivens, Agnès Varda, William Klein, Alain Resnais, Claude Lelouch, and Marker himself. In each remarkable section, these luminary filmmakers of the French “left” pursued and reflected on the contributions their own cinema might make to the struggle ongoing in Vietnam, while they themselves often remained “far from Vietnam.”

The result is a searing anti-war portmanteau crafted by some of political cinema’s finest auteurs. Though rarely seen and only recently restored to this 35mm print, Far From Vietnam remains one of the most powerful works of cinematic protest ever fashioned. Moreover, the questions it asks, both of cinema and of political solidarities in general, continue to resonate with those faced when seeking to disrupt imperialism or oppression “from afar” today.

Far From Vietnam will be preceded by the short film Soup Over Bethlehem (see p. 30).
Raed Andoni has a tension headache—one that has lasted generations and isn’t going to end soon. That’s because Andoni is a Palestinian living in the Ramallah, where the prospects for a stress-free life are elusive. Fix Me follows Andoni through 20 therapy sessions as he tries to cure his unwelcome condition. The internal terrain of displacement and alienation that is revealed to his therapist and through his daily encounters with friends and family mimics the lived reality of thousands of Palestinians who are themselves displaced from their history and homeland. Ironic in tone, stylishly shot, and with a haunting score, Fix Me deftly plays with the concept of detachment from every angle. In Andoni’s hands, life under occupation is rendered with sly humour and an unexpectedly light touch, culminating in a poignant statement about the universal longing for a way back home. (Synopsis courtesy of Sundance Film Festival)

Following this UK Premiere of Fix Me, director Raed Andoni will be in conversation with London-based psychiatrist Sara Alasraf. Prior to the screening of Fix Me, the short animation Missing will be screened (see p. 24).

“They were young, talented and free in New York. Dorit Rabinyan was an Israeli novelist and Hasan Hourani was a Palestinian artist. Their passionate friendship, impossible at home, flourished abroad. Then, in 2003 while visiting his family, Hourani drowned in Jaffa.” Andrew Kavanagh’s short animation reimagines this true story of Hasan Hourani’s friendship with Dorit Rabinyan and his tragic death. Adopting a narrative style inspired by Dorit’s own article The Exile’s Return and a visual style inspired by Hasan’s illustrated children’s book Hasan Everywhere, this moving tale of friendship and homecoming unfolds within, and as tribute to, the imaginative landscapes of these two young artists. Hasan Everywhere will be screened before the UK Premiere of Shane O’Sullivan’s documentary: Children of the Revolution (see p. 15).
In this short drama by the founding director of the Amman Filmmakers Cooperative, Younis (Jonah), decides to make one final tunnel run between the Gaza Strip and Egypt when things take a dangerous turn. Finding himself stranded underground, Younis ponders existential questions and reflects on the peculiar contradiction of being alive though buried beneath the earth...

“The Israel Experience” is the one of the largest Zionist outreach projects launched in recent years. Its purpose is to create new allies for the government of Israel. To this end, “The Israel Experience” provides young Jews guided tours of the “Holy Land.” Loushy’s eye-opening film follows one such tour from beginning to end, accompanying a group of young North Americans as they undergo an intensive pedagogic voyage through a “strong and righteous” Israel. She follows these modern-day pilgrims as they are shepherded past contested borders, through Druze villages, over the Golan Heights, and on to Mount Herzl Cemetery and the Wailing Wall in Jerusalem. All the while, military guides recall heroic sacrifices made in fashioning the one true homeland: the Yom Kippur War, the struggle against Hezbollah, or the cultivation of blossoming life in desert soil. While the young vacationers are invited to return home as “true ambassadors” for Israel, Loushy’s documentary alerts us to the fertile concoction of myth and militarism being instilled in these impressionable young visitors.
As bold politically as it is aesthetically, *Leila and the Wolves* is a signal work in the history of feminist filmmaking in the Middle East, and a key moment in the wider shaping of “Third Cinemas”. Using a compelling narrative structure, Srour examines roles played by Palestinian and Lebanese women in their national struggles. The eponymous Leila, an exiled curator preparing an exhibition of Palestinian photography, serves as a launching pad for the film’s challenge to erasures of Arab women from history. Leila looks to re-centre women in Arab history, yet she refuses to mimic a masculinised discourse of heroism in doing so. Leila’s reflections gradually see this central character multiply and migrate as she transcends a series of female roles, each of which reveals an element of social-oppression, sustain a call for resistance. Of this pursuit of new narrative forms, Srour has commented: “Those of us from the third world have to reject the idea of film narration based on the 19th century bourgeois novels with its commitment to harmony. Our societies have been too lacerated and fractured by colonial power to fit into those neat scenarios.”

Following *Leila and the Wolves*, director Heiny Srour will be in conversation with Sheila Whittaker.

**DIRECTOR:** Heiny Srour  
**DURATION:** 90 min  
**YEAR:** 1984  
**TYPE:** Fiction/Experimental  
**DATE:** Wednesday 4th May  
**TIME:** 18:15  
**VENUE:** Barbican, Cinema 1

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Established in the late 1870s, the neighbourhood of Manshiyya lay to the northeast of the Palestinian city of Yaffa (Jaffa). By 1944, the neighbourhood was home to some 12,000 Palestinians as well as 1,000 Jews. It was well known locally for its Cafe Al Ansharah, a prominent meeting place for public officials, political leaders, and businessmen. But due to its location north of Jaffa’s centre, and hence between that town and Tel Aviv, Manshiyya soon became a target for Zionist military and expulsion plans, its ethnic cleansing commencing in April 1948, with Palestinian inhabitants expelled to Jordan as well as Gaza and Egypt. Continuing her series of oral history films produced with Zochrot, this short film by Raneen Jeries documents the testimonies of Saleh Masri and Iftikhar Turk, two internally displaced Palestinian refugees from pre-1948 Manshiyya.

Manshiyya will be screened before the UK Premiere of May Odeh’s Gaza-based documentary: *Diaries* (see p. 14).

**DIRECTOR:** Raneen Jeries  
**DURATION:** 14 min  
**YEAR:** 2010  
**TYPE:** Documentary  
**DATE:** Friday 6th May  
**TIME:** 18:15  
**VENUE:** SOAS, KLT
The CheWinG Gum Gang and I
A young Palestinian girl chronicles her attempt to work with a group of children who sell chewing gum on street corners in Ramallah, charting her relationship with them as well as their relationships with each other and society.

I AM IN JERUSALEM
When Abdullah visits Jerusalem for the first time, he meets people of various religions, ages, and professions, striking up spontaneous conversations with them all. Mona Jaridi’s fun-filled, fact-rich doc gives a loving portrait of life in Jerusalem through young Palestinian eyes.

Gaza’s Winter
Gaza’s Winter is a collection of 12 short films made by filmmakers from around the world. Winter 2008: the bombardment of Gaza leaves some 1,417 Palestinians dead, over 10,000 homes destroyed and thousands severely and permanently injured. As these agonies unfolded, a group of filmmakers based in Ramallah met in an attempt to direct their outrage into a creative collective effort. Filmmakers within and beyond Palestine were invited to submit short works. The result was Gaza’s Winter, a diverse and often striking collection of global meditations on the war waged on Gaza that winter. The collection comprises work by the following directors: Islam al Burbar (Gaza), Tareq Elayyan (Gaza), Dima Hamdan (UK), Fahad Jabali (Iceland), Pilar Tavora (Spain), Salim Abu Jabal (Golan Heights), George Azar (Palestine/Jordan), Ismail Habbash (Ramallah), Mathieu Cauville (France), Khmais Hmaid (Tunis), Raed al Helou (Ramallah), and Omar Hamilton (UK).

Gaza’s Winter will be screened alongside Of Flesh and Blood (see page 38) and Home (see page 24).

PRODUCER: Najwa Najjar
DURATION: 38 min
YEAR: 2009
TYPE: Various
DATE: Saturday 8th May
TIME: 16.00
VENUE: SOAS, KLT

DIrectOR: Isra Oudeh
DURATION: 15 min
TYPE: Documentary

DIrectOR: Mona Jaridi
DURATION: 37 min
TYPE: Documentary

Followed by
A DABKAH FOLK DANCE WORKSHOP
This event will take place at the Palestinian School, located in: Ravenor Primary School, Basildon Rd, Greenway Gardens, Greenford, London UB6 9TT
www.paleshool.org
NB: Advanced registration only. Adult accompanied by child only.
To register, email all names to: confirm@palestinefilm.org
Registration deadline: 5pm, Friday May 6th
Both films are in Arabic with English subtitles. Recommended ages: 8-25

This is a fully catered event of one ticket £10.00 inclusive. Course, led by trained educators, are approximately 20 hours in length. The course comprises the basic GRMPA schooling and takes place in a relaxed and safe environment - our community centre.

This will provide one month’s expenses for a voluntary teacher.

This amount will cover the cost of one child’s broadband internet connection for a month.

This will provide one month’s salary for a member of our teaching staff – all of whom come from the camps in which the centres are located and one month’s pension fund contribution.

GIFT AID DECLARATION
( Tick box)
Yes, I want PalestineConnect (formerly Enlighten) to treat all donations I have made for the six years prior to this year, and all donations I make from the date of this declaration until I notify you otherwise, as gifts for the tax year. I confirm I pay an amount of income tax wherever applicable equal to the tax the charity will reclaim on my donations in the tax year.

Date: ___________ (please complete)

www.palestineconnect.org for more on gift aid scheme.

Your signature: _____________________________

Thank You

PRoDUCTORY AND HELPMpROmOPE THE LIVES OF PALESTINIAN CHILDREN

YOUR DONATION, AND WHAT IT CAN ACHIEVE
I would like to make a donation to PalestineConnect for the sum of:

£5
This will help cover the costs of one ticket (£10.00 inclusive). Course, led by trained educators, are approximately 20 hours in length. The course comprises the basic GRMPA schooling and takes place in a relaxed and safe environment - our community centre.

£25
This will provide one month’s expenses for a voluntary teacher.

£50
This amount will cover the cost of one child’s broadband internet connection for a month.

£350
This will provide one month’s salary for a member of our teaching staff – all of whom come from the camps in which the centres are located and one month’s pension fund contribution.

Did you know? PalestineConnect has no overheads. 100% of donations go directly to the work we do in Palestine.

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Please post your completed form to:
PalestineConnect, 27 Old Gloucester Street, London WC1N 3XX, UK
“A window opens on a child who lives in a war torn area where he longs for his past peaceful life.” Tariq Rimawi’s entrancing stop-motion animation was produced while completing a Masters degree at the International Film School of Wales in 2010.

Missing will be screened before the UK Premiere of Raed Andoni’s Fix Me (see p. 16).

While fighting for her daughter’s right to receive adequate treatment for leukaemia, Aisha – a Palestinian woman living in the West Bank – undergoes a rapid process of empowerment. Suddenly, this embattled woman is no longer afraid to stand up; not only to the occupiers hampering her movement and access to life-saving medical services, but to the constraints of conservative family norms, to medical authorities themselves, and to anyone else who stands in the way of her daughter’s treatment.

My Name is Ahlam is a profoundly moving portrait of mother and daughter in crisis and an exploration of one woman’s strength under enormous duress.

My Name is Ahlam is presented in partnership with Medical Aid for Palestinians (MAP). MAP is an independent humanitarian aid agency that works for the health and dignity of Palestinians living under occupation and as refugees. Following the film, director Rima Essa will be joined for a panel discussion with Kathy Al Ju’beh and Andrea Becker, both of MAP.

Above: My Name Is Ahlam

Director: Rima Essa
Duration: 74 mins
Year: 2010
Type: Documentary
Date: Monday 9th May
Time: 18.15
Venue: UCL, Darwin Theatre

Director: Tariq Rimawi
Duration: 3 mins
Year: 2010
Type: Animation
Date: Monday 2nd May
Time: 18.00
Venue: Barbican, Cinema 1
Convinced that humor knows no frontiers, young filmmaker Vanessa Rousselot embarks on an unusual quest: to search for humor in the West Bank. At first she finds only disillusionment — “our whole situation is a joke.” But little by little, Rousselot uncovers and reveals Palestine’s own vibrant culture of humor — one that occasionally challenges conventional expectations. From inane stories mocking the residents of Hebron (the classic butt of Palestinian jokes) to self-deprecating political quips and bittersweet anecdotes about the absurdity of everyday life, the director’s investigation plunges her deep into Palestine’s peculiar comedic universe, one in which bright glimmers of hope and humanity endure in the shadow of conflict.

Rachel Simone Bitton (Wall, Citizen Bishara) has crafted a dispassionate but devastating essay investigating the circumstances of Rachel Corrie’s death. Rachel looks to capture the spirit of Corrie’s youth and her political commitment, while delivering a rigorous excavation into the killing of the US peace activist and International Solidarity Movement member in Gaza in 2003. A few weeks after her death, an internal inquiry by Israeli military police quietly concluded that Corrie had died in an accident. Bitton’s stirring film moves between this “official” version of events and the testimony of soldiers, witnesses, and fellow activists, as well as that of Corrie’s family and friends, and her own voice, recorded in a journal.

Following this UK Premiere of Rachel, director Simone Bitton will be in conversation with international law scholar and activist Grietje Baars.

**UK PREMIERE**

(No) Laughing Matter

Director: Vanessa Rousselot
Duration: 55 min
Year: 2010
Type: Documentary

Date: Tuesday 10th May
Time: 18:00
Venue: UCL, Darwin Theatre

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Rachel

Director: Simone Bitton
Duration: 100 min
Year: 2009
Type: Documentary

Date: Sunday 1st May
Time: 18:00
Venue: Barbican, Cinema 1
“What makes a terrorist?” In Zarqa, Jordan’s second largest city, this is a much-debated question. Zarqa’s political Islamists are a force here and Zarqa was the birthplace of Abu Musa al Zarqawi, leader of Al Qaeda in Mesopotamia until he was killed by US forces in 2005. Many here knew al Zarqawi and Zarqa continues to be a source of recruits to the jihad. Inspired by his news reporting on al Zarqawi and Al Qaeda, filmmaker Mahmoud al Massad returns to Zarqa, where he grew up, to make Recycle.

With ravishing cinematography, al Massad charts the daily life of a devout man trying to survive in one of Zarqa’s poorest neighbourhoods. The film slowly unravels the hidden agents of terrorism as poverty, humiliation, lack of opportunity and religious doctrine define the daily rhythms of a man and his family, against the backdrop of an age of jihad that spans the globe. In contrast to the dramatic daily headlines about Islam and the “war on terror”, Recycle suggests that evil acts can emerge from the most ordinary of circumstances.

Following the screening, director Mahmoud al Massad will be join us for a Question and Answer session. Note also that Al Massad’s latest film, This is My Picture When I Was Dead will receive its UK Premiere during the 2011 Festival (see p. 34).

Born in the Golan Heights, Druze buddies Ezat and Bayan have lived their entire lives under Israeli occupation. Thanks to Syrian parentage, they get the opportunity to study in Damascus. But students can cross the border just once annually, meaning they can’t visit home for 12 months. With a solid dose of self-confidence and testosterone, these young men depart seeking adventure.

In Damascus, they hope to discover Arab roots and “live the dream”. But the capital turns out to be a drab metropolis where they don’t feel at home and apparently have to be careful about what they say. They find people from the Golan Heights often get the cold shoulder, and are soon compelled to choose between their new home and the village of their birth. From “Shouting Hill”, on the border between Syria and the occupied Golan Heights, Ezat and Bayan now call out to their families left behind.

Shout is the closing film of the 2011 London Palestine Film Festival.

DIRECTOR: Ester Gould and Sabine Lubbe Bakker
DURATION: 85 min
YEAR: 2009
TYPE: Documentary
DATE: Wednesday 11th May
TIME: 18:15
VENUE: UCL, Darwin Theatre

DIRECTOR: Mahmoud al Massad
DURATION: 80 min
YEAR: 2007
TYPE: Documentary
DATE: Thursday 5th May
TIME: 18:15
VENUE: SOAS, KLT
Larissa Sansour’s video art short depicts an ordinary Palestinian family, the artist’s own, around a dinner table on a rooftop overlooking Bethlehem. What starts as a culinary discussion about the national dish being served (mloukhieh) evolves into a conversation on politics, emphasizing a symbiosis of food and politics Sansour suggests as indicative of the Palestinian experience. But rather than positing a caricatured national type, Soup Over Bethlehem shows national identity stereotypes thoroughly disrupted – the Arabic spoken at the table is interrupted by English, while family members hold an international variety of passports, jobs, and degrees. These diasporic traits, present in all Palestinian family histories, lend a globalized quality to life and identity, even under the confines of occupation. Under such conditions, perhaps it is the mloukhieh in the serving bowl that most stably conveys a sense of national heritage - a single constant amidst a sea of fluctuation. And so, the meal itself comes to figure as a gastronomic anchoring of a Palestinian identity in eternal flux.

Targeted Citizen was released by Adalah: The Legal Centre for Minority Rights in Israel to mark the International Day for the Elimination of Racial Discrimination (2010). The film draws on a range of expert testimonies to survey discrimination against Palestinian citizens of Israel. While detailing de jure inequalities in areas spanning land, housing, employment, education, civil, and political rights, Targeted Citizen also exposes (and lampoons) popular racisms through a series of on-the-street interviews by Palestinian comic duo Shammas–Nahas.

“Adalah’s film is an urgent exposure of a problem that’s routinely dismissed as fictional, or lost to the louder, deadlier cries of the wider Israeli–Palestinian conflict. It is a plea to cut the bogus talk of equality or inclusion and a reminder that it is long past time for Israel to face up to the distinctly non-democratic treatment of its targeted citizens.” Rachel Shabi, The Guardian, April 9th 2010.
Tears of Gaza

Emotionally devastating, *Tears of Gaza* is less a conventional documentary than a record – one presented with minimal gloss – of the 2008-2009 bombing of Gaza by Israeli forces. Working with footage provided by Palestinian cameramen working during and after the offensive, director Vibeke Løkkeberg explores the impact of the attacks on the civilian population. The resulting film shuttles between the actual bombings and their aftermath – on the streets and in the hospitals. The footage is as indelible as it is horrifying: White phosphorous rains over families and children’s bodies are pulled from ruined homes... Recounting the horrors she has witnessed, one young girl collapses and sinks out of frame. With this unflinching, if often distressing, depiction of the 2008-9 offensive, Løkkeberg demands we confront the unbearable costs of waging such wars against civilian populations.

Following this UK Premiere of *Tears of Gaza*, director Vibeke Løkkeberg will be in conversation with Dina Matar.

The Kingdom of Women

The story of the women of Ein El Hilweh refugee camp between 1982-1984 represents an important, if rarely recalled, chapter in the history of Palestinian refugee women in Lebanon. Following the Israeli invasion of Lebanon in 1982, the Ein El Hilweh camp was destroyed and its men imprisoned. The *Kingdom of Women* documents the community organizing spirit of the women during this period, showing how they managed to rebuild the camp itself, as well as to protect and provide for their families while the men remained captive. Moving between past and present, between animation and video techniques, Dahna Aburahme’s powerful account of this period draws on the testimony of seven women, while emphasising the importance of all women’s contributions to the survival of the Palestinian community in Lebanese exile during this era.

**Director:** Dahna Aburahme  
**Duration:** 54 min  
**Year:** 2010  
**Type:** Documentary

**Date:** Friday 6th May  
**Time:** 19:30  
**Venue:** SOAS, KLT

**Director:** Vibeke Løkkeberg  
**Duration:** 83 min  
**Year:** 2010  
**Type:** Documentary

**Date:** Sunday 1st May  
**Time:** 15:10  
**Venue:** Barbican, Cinema 1
This is My Picture When I Was Dead

Athens, 1983. The world press reports that 4-year-old Bashir is killed in the assassination of his father, a top PLO lieutenant. But what if death is not the end of his journey? What if, in life, like his father, Bashir was today deeply political. Yet, rather than expressing himself with weapons, he uses a means he loved as a child: drawing. Bashir Meraish has today become the finest political cartoonist in Jordan. Now 29 years old, he lives on to witness the dream of Palestinian liberation he and his father died for being steadily ground to dust. Al Massad’s bold stylistic approach stretches the limits of established documentary making to tell a very personal story, the reality of which is far stranger than fiction.

Following this UK Premiere of This is My Picture When I Was Dead, director Mahmoud al Massad will be in conversation with Mike Dibb. Note also that al Massad’s previous film, Recycle, is showing in the 2011 Festival (see p. 28).

Ticket From Azrael

Abdallah Al Ghoul’s short documentary charts the efforts of a group of young Palestinian men digging a tunnel extending from Rafah, in the Gaza Strip, through to Egypt. Shot in low light and with minimal technical support, the film provides an unvarnished glimpse into the terrifying conditions and strong sense of camaraderie that characterise the life of young workers keeping these dangerous passages flowing with essential goods and supplies. Winner, “Special Mention”, Dubai International Film Festival, Documentary Section, 2010.

Forming part of a thematic session on the Gaza Strip tunnels, Ticket From Azrael will be shown alongside Into the Belly of the Whale (see p. 18) and Abu Jamil St (p. 11).

DIRECTOR: Abdallah Al Ghoul
DURATION: 30 min
YEAR: 2009
TYPE: Documentary
DATE: Saturday 7th May
TIME: 16:00
VENUE: SOAS, KLT

LEFT: TICKET FROM AZRAEL
Wilders: the Movie

The Dutch far right politician Geert Wilders generates discussion, anger, or admiration wherever he goes. In the Dutch 2010 elections, Wilders’ “Party for Freedom”, or PVV, achieved a major boost, becoming the third largest political party in the Netherlands. Filmmakers Joost van der Valk and Mags Gavan are alarmed as well as fascinated by the phenomenal rise of this charismatically inspired political force. Their film asks who Geert Wilders really is, who the people giving him their vote are, and why he has become so successful. Before as well as during the Dutch elections, the filmmakers seek insights into the motivations of Wilders and his supporters. This investigation leads them to examine a global alignment of far-right and Islamophobic political forces, as the film takes us on a journey from the Netherlands to London and the United States, before ending up in Israel.

Below: Wilders: the Movie

Yellow Mums

In Firas Khoury’s award-winning short drama, the young Nizar is a devout but introverted altar boy, often mocked by his peers for his quirky ways and sartorial “errors” (these include a tendency to combine socks with sandals). When Nizar joins the other children on an annual Easter egg hunt and traditional competition in the village, his religious faith inspires a surprising degree of competitiveness. But when Nizar uncovers a “fake egg”, his Christian convictions are challenged. Khoury’s beautifully photographed debut is a sensitive cultural comedy that will captivate audiences of all ages.

Above: Yellow Mums

Yellow Mums will be screened alongside Israel Ltd (see p. 19), Targeted Citizen (p. 34), and A Boy, A Wall, and A Donkey (p. 10).

Below: Yellow Mums
Zindeeq is the latest work by pioneering Palestinian filmmaker, Michel Khleifi (Wedding in Galilee, Tale of the Three Jewels). It tells the story of M, a Palestinian filmmaker living in Europe. M is working in Palestine on a documentary based on witness accounts of the 1948 expulsions. Abruptly, M receives a call from his sister in Nazareth telling him that his nephew has killed a man during a scuffle and the whole family is now in danger, including him, due to vendetta codes sanctioning revenge killings. M is told to stay far from Nazareth. But he refuses, returning home at three in the morning. Khleifi’s lyrical film then takes us on a journey through the hours M spends awaiting dawn – a wait that drives him into the depths of his mythical town, Nazareth, and which forces him to confront a tension whereby nostalgia for the past conflicts with a desire to live freed of that past… Zindeeq’s layered narrative structures combine with a striking visual register to make Khleifi’s long-awaited return to fiction an unforgettable and rewarding experience.

Following both screenings of Zindeeq at the 2011 Festival, director Michel Khleifi and producer Omar Al-Qattan will be in conversation with Karma Nabulsi (Friday 29th April) and Nadia Yaqub (Saturday 30th April).
THE EAST END FILM FESTIVAL
NOW CELEBRATING ITS TENTH ANNIVERSARY, IS A SIX DAY SHOWCASE OF FILM, INSTALLATION, LIVE PERFORMANCE AND SIGHT SPECIFIC EVENTS ACROSS SOME OF EAST LONDON’S MOST ICONIC VENUES.

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EAST END FILM FESTIVAL /2011

The films and the report were produced with the support of The contents are the sole responsibility of Adalah.

THE INEQUALITY SERIES

Inequality in Israel takes many forms. These films, produced by Adalah, Targeted Citizen (TC), TC, Unrecognized Village Case and TC, Israel Railways Case expose the inequality and discrimination against Palestinian Arab citizens of Israel, a national minority living in its historical homeland.

Targeted Citizen will be featured at the London - Palestine Film Festival
To watch all of the films and to read The Inequality Report, please go to Adalah’s website www.adalah.org
• 57 languages of Asia and Africa
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## Schedule at a glance

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<th>Event</th>
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<tbody>
<tr>
<td><strong>FRIDAY 29TH</strong></td>
<td>19:30</td>
<td>Zindeeq + Q&amp;A <em>(Opening Gala)</em></td>
<td>Barbican, Cinema 1</td>
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<tr>
<td><strong>SATURDAY 30TH</strong></td>
<td>14:15</td>
<td>Zindeeq + Q&amp;A</td>
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<td><strong>SUNDAY 1ST</strong></td>
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<td><strong>MONDAY 2ND</strong></td>
<td>18:00</td>
<td>Fix Me + Missing + Q&amp;A</td>
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<tr>
<td><strong>MONDAY 2ND</strong></td>
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<td>Far From Vietnam + Soup Over Bethlehem <em>(Mloukhieh)</em></td>
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<td><strong>TUESDAY 3RD</strong></td>
<td>18:15</td>
<td>Israel Ltd. + Yellow Mums + Targeted Citizen + A Boy, A Wall, And A Donkey</td>
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<tr>
<td><strong>TUESDAY 3RD</strong></td>
<td>20:30</td>
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<tr>
<td><strong>WEDNESDAY 4TH</strong></td>
<td>18:15</td>
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<td>Barbican, Cinema 1</td>
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<td><strong>WEDNESDAY 4TH</strong></td>
<td>20:45</td>
<td>This Is My Picture When I Was Dead + Q&amp;A</td>
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<td><strong>THURSDAY 5TH</strong></td>
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<td><strong>FRIDAY 6TH</strong></td>
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<td><strong>FRIDAY 6TH</strong></td>
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<td>The Kingdom of Women</td>
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<td><strong>SATURDAY 7TH</strong></td>
<td>16:00</td>
<td>Into The Belly Of The Whale + Abu Jamil St + Ticket From Azrael</td>
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<td><strong>MONDAY 9TH</strong></td>
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<td>My Name Is Ahlam + Panel discussion</td>
<td>UCL, Darwin Theatre</td>
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<td><strong>TUESDAY 10TH</strong></td>
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<td>*(No) Laughing Matter</td>
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<td><strong>TUESDAY 10TH</strong></td>
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<td>UCL, Darwin Theatre</td>
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<tr>
<td><strong>WEDNESDAY 11TH</strong></td>
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<td>Shout</td>
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<td><strong>SUNDAY 8TH</strong></td>
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<td>Youth Outreach Programme</td>
<td>see p. 22 for details</td>
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<td><strong>SUNDAY 8TH</strong></td>
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