

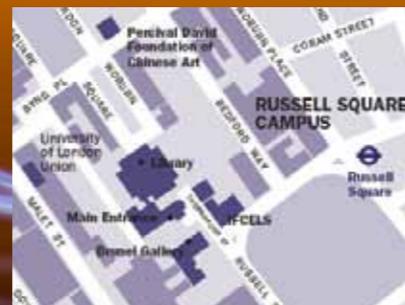
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# 2011 LONDON Palestine Film Festival

APRIL 29 - MAY 11

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**THE 2011 LONDON PALESTINE FILM FESTIVAL IS MADE POSSIBLE  
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# Welcome to the 2011 Palestine Film Festival

The 2011 Festival runs from April 29<sup>th</sup> to May 11<sup>th</sup>, 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 29<sup>th</sup> – May 4<sup>th</sup>), moving to SOAS, Russell Square (May 5<sup>th</sup> – 8<sup>th</sup>), and then the Darwin Theatre, UCL, Gower St (May 9<sup>th</sup> – 11<sup>th</sup>). 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 4<sup>th</sup> Annual Photographic Exhibition. This year we are delighted to be showcasing the remarkable

work of JC Tordai. Barbican Centre, Mezzanine Level, April 27<sup>th</sup> to May 17<sup>th</sup> (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 8<sup>th</sup>. 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](mailto: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 (LOIN 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).

## **CHILDREN OF THE REVOLUTION - UK PREMIERE**

+ Q&A: Director Shane O'Sullivan

**Tuesday 3rd May, 20:30, Barbican, Cinema 1**

O'Sullivan's truly original treatment of 1970s revolutionary politics asks how the daughters of two of that era's most famous female militants relate to their mothers' pasts. Join the director following this Premiere to discuss their remarkable stories (p. 13).

## **LEILA AND THE WOLVES**

+ Q&A: Director Heiny Srour, Chair: Sheila Whittaker

**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 Whittaker 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 leukaemia-stricken young daughter, join an expert panel to discuss issues raised in the film: director

Rima Essa, MAP Palestine Programmes Director Katherine al Ju'beh, and Andrea Becker, MAP Head of Advocacy (p. 25).

## **AMERICAN RADICAL: THE TRIALS OF NORMAN FINKELSTEIN**

**Tuesday 10th May, 19:15, 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).

# Guest speakers

# at the 2011 festival

**MAHMOUD AL MASSAD** was born in Jordan in 1969. He studied at Yarmouk University, before working in the film industries of Romania, Italy and Germany. Now living between Holland and Amman, al Massad has created numerous short films. In 1998 he directed his debut feature, *Shatter Hassan*. He later received widespread acclaim for *Recycle*, winning the World Cinema Cinematography Award at Sundance in 2007, and has followed that film with 2010's *This Is My Picture When I Was Dead*.

**OMAR AL-QATTAN** is a filmmaker and a trustee of the A.M. Qattan Foundation, a leading Arab cultural and educational organisation. He founded *Sindibad Films* in 1993 and has produced or directed over a dozen works of documentary and drama related to Palestine. Working as producer, Al-Qattan has partnered director Michel Khleifi since the late 1980s. As director, his work includes *Dreams and Silence* (1991) and *Going Home* (1995).

**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 and anthropology, Alsaraf is currently working on a film about Palestinian refugees in Lebanon.

**RAED ANDONI** is a Palestinian producer and director who has worked in independent cinema production since 1997. He is the co-founder of *Dar Films*, a production company based in Ramallah. *Fix Me* is his second feature-length work as director.

**GRIETJE BAARS** is an international lawyer who trained in the UK. She co-founded the Al-Quds 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 at UCL and has published and lectured widely on issues related to Palestine and international law.

**ANDREA BECKER** is Head of Advocacy for 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. 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 an Arab Jew. Her political documentaries include *Citizen Bishara* (2001), *Ben Barka: The Moroccan Equation* (2002), and *Wall* (2004).

**MIKE DIBB** has been making films for 40 years on subjects ranging from jazz to fine 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 Miles Davis Story*, a study of the legendary jazz trumpeter, received an EMMY award in 2001. In 2004, Mike directed *Edward Said – The Last Interview*.

**RIMA ESSA** graduated from film school in Jerusalem in 2003. She worked as director of the *Sadaa Media Project* – a web-based broadcast network specializing in portraying the conflict in Jerusalem. Since then, her short documentaries have included: *Under the Blue Sky* (2005) and *Drying up Palestine* (2004). *My Name is Ahlam* (2010) is her first feature-length documentary.

**KATHERINE AL JU'BEH** is the Director of Programmes in the occupied Palestinian territories for Medical Aid for Palestinians (MAP). She has worked

extensively in the areas of community health, women's health, and disability rehabilitation.

**MICHEL KHLEIFI** was born in Nazareth in 1950 and studied theatre and television in Brussels. Following the documentaries, *Fertile Memory* (1980) and *Maloul Celebrates its Destruction* (1985), he made *Wedding in Galilee* (1987), the first feature-length fiction film shot entirely in Palestine by a Palestinian. The film premiered at Cannes, winning the International Critics Prize. He made a further three features: *Canticle of the Stones* (1990), *L'ordre du jour* (1992) and *Tale of the Three Jewels* (1995), before the documentaries: *Forbidden Marriages in the Holy Land* (1996) and *Route 181 – Fragments of a Journey in Palestine and Israel* (2002, with Eyal Sivan). Khleifi lives and teaches in Brussels.

**VIBEKE LØKKEBERG** was born in Bergen, Norway in 1945. She is an actor, 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* (1981) and *Skin* (1985) and published five novels, including *Letter to Heaven* (2004) and *Allied* (2008). As an actor, she has starred both in her own works and those of Pål Løkkeberg.

**DINA MATAR** is Lecturer in Arab Media and Political Communication at the Centre for Film and Media Studies, School of Oriental and African Studies. She is co-editor of the *Middle East Journal of Culture and Communication* and has written widely on Arab national identities and news media. In 2010, she published *What it Means to be Palestinian: Stories of Palestinian Peoplehood* (I. B. Tauris).

**KARMA NABULSI** is Fellow in Politics at St Edmund Hall, Oxford, and lecturer in the Department of Politics and International Relations, Oxford University. She was a PLO representative from 1977-90, working in Beirut, Tunis, and the UK. She is the author of *Traditions of War: Occupation, Resistance and the Law* (Oxford University Press, 2005) and writes on the philosophy and ethics of war, the laws of war, European political history and theory, and Palestinian history and politics.

**SHANE O'SULLIVAN** is an Irish writer and filmmaker based in London. His first feature documentary *RFK Must Die: The Assassination of Bobby Kennedy* was released theatrically in the UK and US in 2008. He has since completed television documentaries on Jean-Luc Godard and Cambodian dictator Pol Pot.

**HEINY SROUR** was born in Lebanon in 1945. She was the first Arab woman filmmaker to have a film selected for Cannes – her *The Hour of Liberation Has Sounded* (1974) chronicled the guerrilla struggle against British colonialism in Oman. Despite critical acclaim, it was banned in the Arab world. With *Leila and the Wolves* (1984), Srou produced a feminist reimagining of Palestinian and Lebanese political history that remains a classic of "Third Cinema" to this day.

**SHEILA WHITTAKER** was previously Head of Programming at the National Film Theatre and Director of the London Film Festival. She is currently Director of International Programming at the Dubai International Film Festival and a member of the Board of the Palestine Festival of Literature.

**NADIA YAQUB** is associate professor of Arabic language and culture at the University of North Carolina, Chapel Hill. She is the author of *Pens, Swords, and the Springs of Art: The Oral Poetry Dueling of Palestinians in the Galilee* (Brill, 2006) and numerous articles on Arab and Palestinian literature and film. She is currently writing a book on Palestinian cinema.

# photographic exhibition

## 24 Images of Palestine, 1986–2010

### 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).*



# 443

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 satire 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.*

**DIRECTOR:** Erez Miller  
**DURATION:** 52 min  
**YEAR:** 2010  
**TYPE:** Documentary

**DATE:** Sunday 8<sup>th</sup> May  
**TIME:** 15:30  
**VENUE:** SOAS, KLT



# A Boy, a Wall, and a Donkey

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](http://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)*

**DIRECTOR:** Hany Abu-Assad  
**DURATION:** 4 min  
**YEAR:** 2008  
**TYPE:** Fiction

**DATE:** Tuesday 3rd May  
**TIME:** 18:15  
**VENUE:** Barbican, Cinema 1

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



# 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 shown alongside Ticket From Azrael (see p. 35) and Into the Belly of the Whale (p. 18).*

**DIRECTOR:** Alexis Monchovet & Stephane Marchetti  
**DURATION:** 52 min  
**YEAR:** 2010  
**TYPE:** Documentary  
**DATE:** Saturday 7<sup>th</sup> May  
**TIME:** 16:00  
**VENUE:** SOAS, KLT

**LEFT:** ABU JAMIL ST.



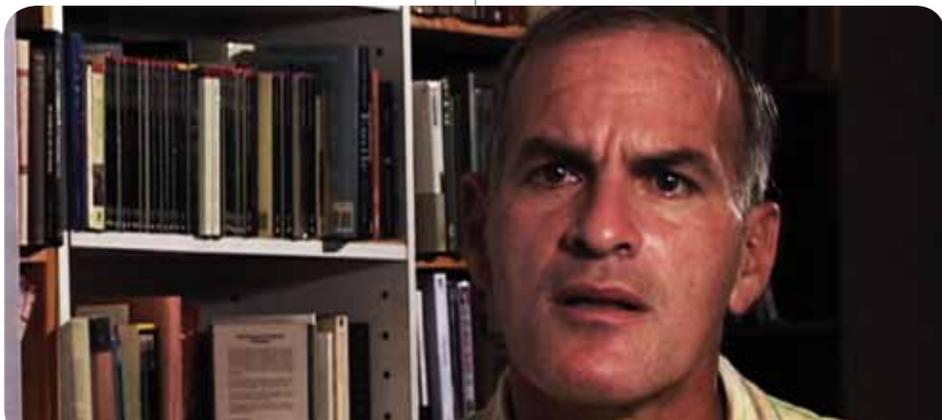
# American Radical: The Trials of Norman Finkelstein

*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.

**DIRECTOR:** David Ridgen & Nicolas Rossier  
**DURATION:** 84 min  
**YEAR:** 2009  
**TYPE:** Documentary

**DATE:** Tuesday 10<sup>th</sup> May  
**TIME:** 19:15  
**VENUE:** UCL, Darwin Theatre

**BELOW:** AMERICAN RADICAL



# 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 3<sup>rd</sup> May  
**TIME:** 20:30  
**VENUE:** Barbican, Cinema 1

**LEFT:** CHILDREN OF THE REVOLUTION



# Diaries

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).*

**DIRECTOR:** May Odeh  
**DURATION:** 53 min  
**YEAR:** 2010  
**TYPE:** Documentary

**DATE:** Friday 6<sup>th</sup> May  
**TIME:** 18:15  
**VENUE:** SOAS, KLT

**ABOVE:** DIARIES



# Far from Vietnam (Loin du Vietnam)

Finally restored for the 2009 Cannes Film Festival, *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).*

**ABOVE:** FAR FROM VIETNAM

**DIRECTORS:** Chris Marker, Jean Luc-Godard, Joris Ivens, Agnès Varda, William Klein, Alain Resnais, Claude Lelouch  
**DURATION:** 115 min  
**YEAR:** 1967  
**TYPE:** Hybrid  
**DATE:** Monday 2<sup>nd</sup> May  
**TIME:** 20:30  
**VENUE:** Barbican, Cinema 1

# Fix Me

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

**DIRECTOR:** Raed Andoni  
**DURATION:** 98 min  
**YEAR:** 2009  
**TYPE:** Documentary

**DATE:** Monday 2<sup>nd</sup> May  
**TIME:** 18:00  
**VENUE:** Barbican, Cinema 1

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).*

**ABOVE:** FIX ME



**LEFT:** HASAN EVERYWHERE

# Hasan Everywhere

“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. 13).*

**DIRECTOR:** Andrew Kavanagh  
**DURATION:** 7 min  
**YEAR:** 2009  
**TYPE:** Animation

**DATE:** Tuesday 3rd May  
**TIME:** 20:30  
**VENUE:** Barbican, Cinema 1

# Into the Belly of the Whale

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...

*Forming part of a thematic session on the Gaza Strip tunnels, Into the Belly of the Whale will be shown alongside Ticket From Azrael (see p. 35) and Abu Jamil St (p. 11).*

**DIRECTOR:** Hazim Bitar  
**DURATION:** 24 min  
**YEAR:** 2010  
**TYPE:** Fiction

**DATE:** Saturday 7<sup>th</sup> May  
**TIME:** 16:00  
**VENUE:** SOAS, KLT

**ABOVE:** INTO THE BELLY OF THE WHALE



# Israel Ltd.

“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.

*Israel Ltd will be screened alongside Yellow Mums (see p. 37), A Boy, A Wall, and A Donkey (p. 10) and Targeted Citizen (p. 31).*

**DIRECTOR:** Mor Loushy  
**DURATION:** 53 min  
**YEAR:** 2009  
**TYPE:** Documentary

**DATE:** Tuesday 3<sup>rd</sup> May  
**TIME:** 18:15  
**VENUE:** Barbican, Cinema 1

**LEFT:** ISRAEL LTD.

# Leila and the Wolves

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 reveal 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.*

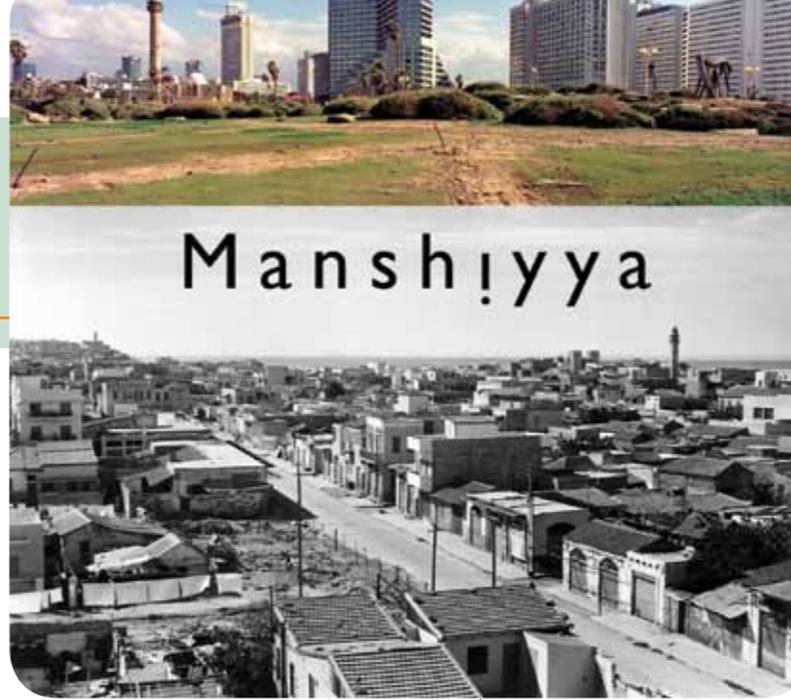
*Co-presented with Birds Eye View Film Festival*



[www.birds-eye-view.co.uk](http://www.birds-eye-view.co.uk)



**ABOVE:** LEILA AND THE WOLVES



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 become 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).*

# Manshiyya

**ABOVE:** MANSHIYYA

**DIRECTOR:** Raneen Jeries  
**DURATION:** 14 min  
**YEAR:** 2010  
**TYPE:** Documentary

**DATE:** Friday 6<sup>th</sup> May  
**TIME:** 18:15  
**VENUE:** SOAS, KLT

# Palestinian Film and Folk Dance for Youth

SUNDAY MAY 8<sup>TH</sup>, 14:00

## 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.

**DIRECTOR:** Isra Oudeh  
**DURATION:** 15 min  
**TYPE:** Documentary

*Both films are in Arabic with English subtitles  
Recommended ages: 8-15*

## 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.

**DIRECTOR:** Mona Jaridi  
**DURATION:** 37 min  
**TYPE:** Documentary



Followed by

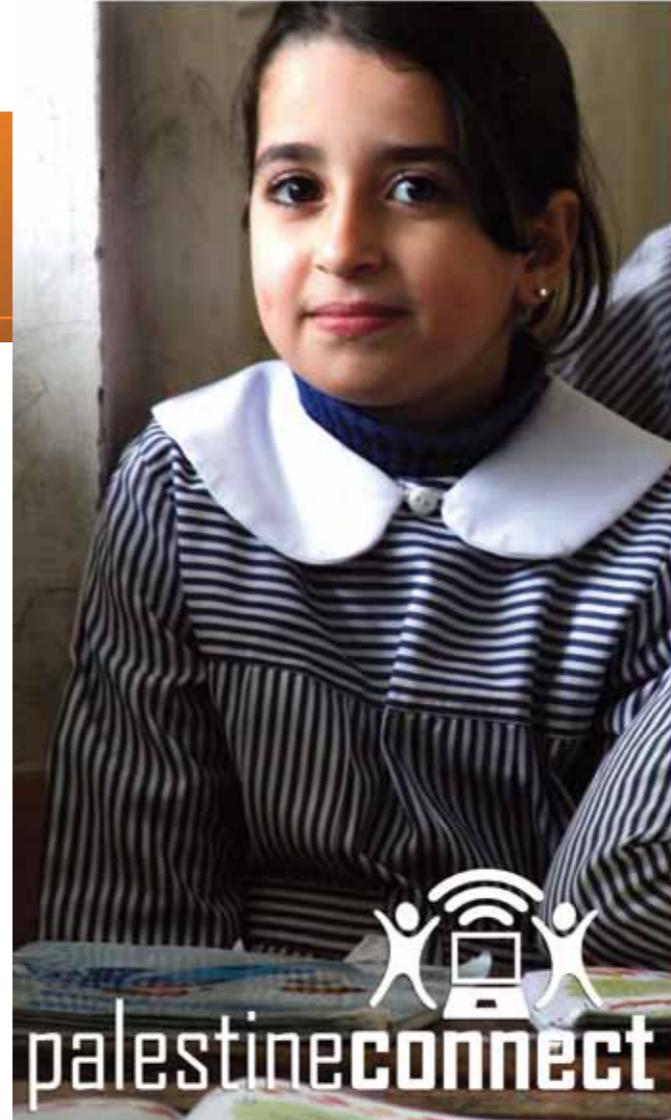
## A DABKAH FOLK DANCE WORKSHOP

This event will take place at the Palestinian School, located in: Ravenor Primary School, Ruislip Rd, Greenway Gardens, Greenford, London UB6 9TT  
[www.palschool.org](http://www.palschool.org)

NB: Advanced registration only. Adult accompanied by child only.

To register, email all names to: [confirm@palestinefilm.org](mailto:confirm@palestinefilm.org)

Registration deadline: 5pm, Friday May 6<sup>th</sup>



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Please post your completed form to:  
PalestineConnect, 27 Old Gloucester Street, London WC1N 3XX, UK

# Missing

“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).

**DIRECTOR:** Tariq Rimawi  
**DURATION:** 3 min  
**YEAR:** 2010  
**TYPE:** Animation

**DATE:** Monday 2<sup>nd</sup> May  
**TIME:** 18:00  
**VENUE:** Barbican, Cinema 1

**RIGHT:** MISSING



# My Name Is Ahlam

UK PREMIERE

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.

**DIRECTOR:** Rima Essa  
**DURATION:** 74 min  
**YEAR:** 2010  
**TYPE:** Documentary

**DATE:** Monday 9<sup>th</sup> May  
**TIME:** 18:15  
**VENUE:** UCL, Darwin Theatre

**ABOVE:** MY NAME IS AHLAM

# (No) Laughing Matter

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 butts 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.

**DIRECTOR:** Vanessa Rousselot  
**DURATION:** 55 min  
**YEAR:** 2010  
**TYPE:** Documentary

**DATE:** Tuesday 10<sup>th</sup> May  
**TIME:** 18:00  
**VENUE:** UCL, Darwin Theatre

**ABOVE:** (NO) LAUGHING MATTER



**LEFT:** 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.*

**DIRECTOR:** Simone Bitton  
**DURATION:** 100 min  
**YEAR:** 2009

**TYPE:** Documentary  
**DATE:** Sunday 1<sup>st</sup> May  
**TIME:** 18:00  
**VENUE:** Barbican, Cinema 1

UK PREMIERE

# Rachel

# Recycle

“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.

**DIRECTOR:** Mahmoud al Massad  
**DURATION:** 80 min  
**YEAR:** 2007  
**TYPE:** Documentary

**DATE:** Thursday 5<sup>th</sup> May  
**TIME:** 18:15  
**VENUE:** SOAS, KLT

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).*

**ABOVE:** RECYCLE



# Shout

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.*

**DIRECTORS:** Ester Gould and Sabine Lubbe Bakker  
**DURATION:** 85 min  
**YEAR:** 2009  
**TYPE:** Documentary  
**DATE:** Wednesday 11<sup>th</sup> May  
**TIME:** 18:15  
**VENUE:** UCL, Darwin Theatre

**LEFT:** SHOUT

# Soup Over Bethlehem (Mloukhieh)

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.

*Soup Over Bethlehem will be screened alongside Far From Vietnam (see p. 15).*

**DIRECTOR:** Larissa Sansour  
**DURATION:** 10 min  
**YEAR:** 2006  
**TYPE:** Video Art

**DATE:** Monday 2<sup>nd</sup> May  
**TIME:** 20:30  
**VENUE:** Barbican, Cinema 1

**ABOVE:** SOUP OVER BETHLEHEM



I think we have a big problem.  
Since the tastiest mloukhieh is from Jericho



# Targeted Citizen

*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 Shammass-Nahas.



<http://www.adalah.org/eng/>

**LEFT:** TARGETED CITIZEN

"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.

*Targeted Citizen will be screened alongside Yellow Mums (see p. 37), Israel Ltd. (p. 19), and A Boy, A Wall, and A Donkey (p. 10).*

**DIRECTOR:** Rachel Leah Jones / Adalah  
**DURATION:** 15 min  
**YEAR:** 2010  
**TYPE:** Documentary

**DATE:** Tuesday 3rd May  
**TIME:** 18:15  
**VENUE:** Barbican, Cinema 1

# 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.*

**DIRECTOR:** Vibeke Løkkeberg  
**DURATION:** 83 min  
**YEAR:** 2010  
**TYPE:** Documentary

**DATE:** Sunday 1<sup>st</sup> May  
**TIME:** 15:30  
**VENUE:** Barbican, Cinema 1

**ABOVE:** TEARS OF GAZA



# 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 emphasizing 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 6<sup>th</sup> May  
**TIME:** 19:30  
**VENUE:** SOAS, KLT

**LEFT:** THE KINGDOM OF WOMEN

# 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).*

**DIRECTOR:** Mahmoud al Massad  
**DURATION:** 83 min  
**YEAR:** 2010  
**TYPE:** Documentary

**DATE:** Wednesday 4<sup>th</sup> May  
**TIME:** 20:45  
**VENUE:** Barbican, Cinema 1

**ABOVE:** THIS IS MY PICTURE  
 WHEN I WAS DEAD



# 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 7<sup>th</sup> 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.

**DIRECTOR:** Joost van der Valk & Mags Gavan  
**DURATION:** 70 min  
**YEAR:** 2010  
**TYPE:** Documentary  
**DATE:** Sunday 8<sup>th</sup> May  
**TIME:** 17:00  
**VENUE:** SOAS, KLT



BELOW: WILDERS: THE MOVIE

# Yellow Mums



ABOVE: YELLOW MUMS

*Yellow Mums will be screened alongside Israel Ltd (see p. 19), Targeted Citizen (p. 31), and A Boy, A Wall, and A Donkey (p. 10).*

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.

**DIRECTOR:** Firas Khoury  
**DURATION:** 32 min  
**YEAR:** 2010  
**TYPE:** Fiction  
**DATE:** Tuesday 3<sup>rd</sup> May  
**TIME:** 18:15  
**VENUE:** Barbican, Cinema 1

# Zindeeq

*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

**DIRECTOR:** Michel Khleifi  
**DURATION:** 85 min  
**YEAR:** 2009  
**TYPE:** Fiction  
**DATE:** Friday 29<sup>th</sup> April (Opening Gala) & Saturday 30<sup>th</sup> April  
**TIME:** 19:30 (Friday), 14:15 (Saturday)  
**VENUE:** Barbican, Cinema 1

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).*

**RIGHT: ZINDEEQ**



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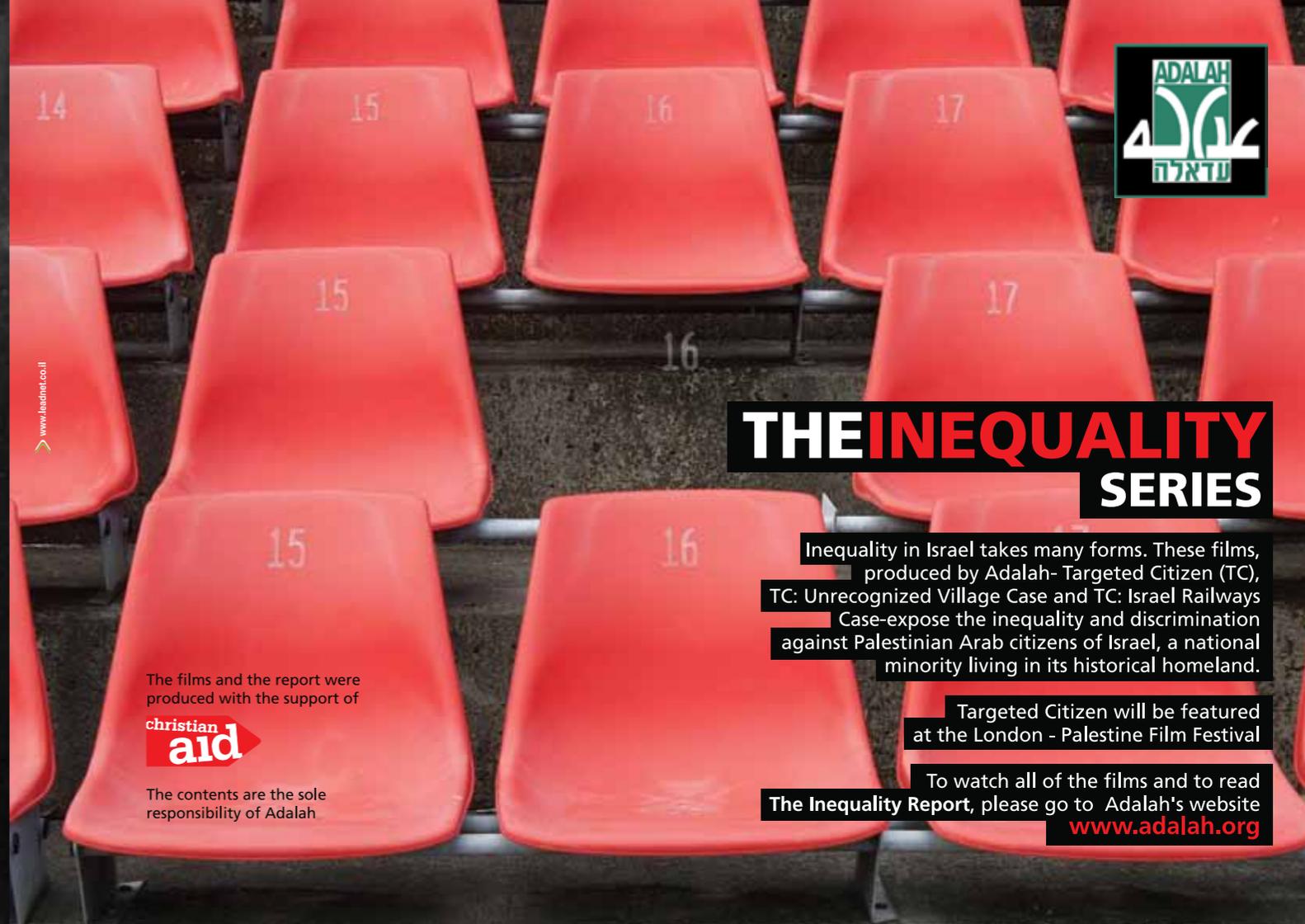
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# THE INEQUALITY SERIES

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](http://www.adalah.org)

The films and the report were produced with the support of



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# Schedule at a glance

**FRIDAY 29<sup>TH</sup> 19:30**

*Zindeeq + Q&A (Opening Gala)*

**Barbican, Cinema 1**

**SATURDAY 30<sup>TH</sup> APRIL, 14:15**

*Zindeeq + Q&A*

**Barbican, Cinema 1**

**SUNDAY 1<sup>ST</sup> MAY, 15:30**

*Tears of Gaza + Q&A*

**Barbican, Cinema 1**

**SUNDAY 1<sup>ST</sup> MAY, 18:00**

*Rachel + Q&A*

**Barbican, Cinema 1**

**MONDAY 2<sup>ND</sup> MAY, 18:00**

*Fix Me + Missing + Q&A*

**Barbican, Cinema 1**

**MONDAY 2<sup>ND</sup> MAY, 20:30**

*Far From Vietnam + Soup Over*

*Bethlehem (Mloukchieh)*

**Barbican, Cinema 1**

**TUESDAY 3<sup>RD</sup> MAY, 18:15**

*Israel Ltd. + Yellow Mums + Targeted*

*Citizen + A Boy, A Wall, And A Donkey*

**Barbican, Cinema 1**

**TUESDAY 3<sup>RD</sup> MAY, 20:30**

*Children of the Revolution + Hasan*

*Everywhere + Q&A*

**Barbican, Cinema 1**

**WEDNESDAY 4<sup>TH</sup> MAY, 18:15**

*Leila And The Wolves + Q&A*

**Barbican, Cinema 1**

**WEDNESDAY 4<sup>TH</sup> MAY, 20:45**

*This Is My Picture When I Was Dead + Q&A*

**Barbican, Cinema 1**

**THURSDAY 5<sup>TH</sup> MAY, 18:15**

*Recycle + Q&A*

**SOAS, KLT**

**FRIDAY 6<sup>TH</sup> MAY, 18:15**

*Diaries + Manshiyya*

**SOAS, KLT**

**FRIDAY 6<sup>TH</sup> MAY, 19:30**

*The Kingdom of Women*

**SOAS, KLT**

**SATURDAY 7<sup>TH</sup> MAY, 16:00**

*Into The Belly Of The Whale*

*+ Abu Jamil St + Ticket From Azrael*

**SOAS, KLT**

**SUNDAY 8<sup>TH</sup> MAY, 14:00**

*Youth Outreach Programme*

**see p. 22 for details**

**SUNDAY 8<sup>TH</sup> MAY, 15:30**

*443 + Q&A*

**SOAS, KLT**

**SUNDAY 8<sup>TH</sup> MAY, 17:00**

*Wilders: The Movie*

**SOAS, KLT**

**MONDAY 9<sup>TH</sup> MAY, 18:15**

*My Name Is Ahlam + Panel discussion*

**UCL, Darwin Theatre**

**TUESDAY 10<sup>TH</sup> MAY, 18:00**

*(No) Laughing Matter*

**UCL, Darwin Theatre**

**TUESDAY 10<sup>TH</sup> MAY, 19:15**

*American Radical: The Trials of*

*Norman Finkelstein*

**UCL, Darwin Theatre**

**WEDNESDAY 11<sup>TH</sup> MAY, 18:15**

*Shout*

**UCL, Darwin Theatre**