

2005

# MIDEAST

FILM & VIDEO CATALOG

## EDWARD SAID: The Last Interview

**Directed by Mike Dibb**

**Produced by D. D. Guttenplan**

**Interviewer: Charles Glass**

**NEW  
release**

Edward Said, University Professor of English and Comparative Literature at Columbia University, was one of the most important literary critics of the late

20th century, and for many years the most prominent spokesperson for the Palestinian cause in the United States.

He was the author of ten

books, among them *Orientalism*, a runner-up in criticism for the National Book Critics Circle Award; *The World, the Text and the Critic*; *Blaming the Victims*; *Culture and Imperialism*; *Peace and Its Discontents: Essays on Palestine in the Middle East Peace Process*; *End of the Peace Process: Oslo and After*; and, most recently, *Power, Politics, and Culture*.

Born into a Palestinian family in Jerusalem in 1935, in 1948 Said and his family were dispossessed and settled in Cairo. Educated in the United States, he lived in New York for many years. Long a member of the Palestine National Council, after resigning from the PNC in 1991, Said wrote critically about the post-Oslo peace process and the political failures of Yasser Arafat and the PLO.

Said was diagnosed with incurable leukemia in 1991, and struggled with the disease throughout the decade, while continuing to write and teach. Towards the end of his life, as the disease and chemotherapy treatments sapped his energy, he stopped giving interviews. Less than a year before his death, however, he made an exception and over the course of three days spoke at length with the filmmakers about his illness, his work, Palestine and politics, his life and education, and his continuing preoccupations.

EDWARD SAID: THE LAST INTERVIEW is the remarkable final testament of this passionately committed intellectual.

*"Enthralling...Touching, melancholic, and fierce."* —**The Times Online**

*"Gripping and very affecting. Stripped of soundbites, dramatic re-enactments and other conventional devices, EDWARD SAID: THE LAST INTERVIEW is the kind of portrait of an intellectual which is very rare."*

—**Sight and Sound**

*"A fascinating record of his achievement and continuing influence [and] fitting tribute to Said's life and work."*

—**Jamie Russell, BBC Homepage**

114 minutes	<b>Order #MEW-1</b>
color	Sale/VHS or DVD: \$298
2004	Rental/VHS: \$125

# AL JAZEERA-Voice Of Arabia

A Film by Tewfik Hakem



Founded in 1996, Al Jazeera ("The Island" in Arabic) was the first 24-hour news channel in the Arab world. Little known in the U.S. until September 11th, the notoriety of this "Arab CNN" has exploded since then, and has grown during the wars in Afghanistan and Iraq.

Shot on location in Doha, Qatar, AL JAZEERA takes us behind the scenes of the Arab world's independent satellite TV channel. With a multi-national staff of seventy journalists and numerous international correspondents, Al Jazeera embodies the idea of a unified Pan-Arab world. The film explores the paradoxes that emerge between the apparent orthodoxy of Arab societies, and the journalistic freedom flaunted by Al Jazeera.

Al Jazeera's impact extends far beyond the Arab world. In Afghanistan when Al Jazeera correspondent Youssef Al-Chouli's exclusive stories from Kandahar show the impact of U.S. bombing on Afghani civilians, Washington correspondent Hafez Al-Mirazi questions Secretary of Defense Donald Rumsfeld about them. He interviews National Security Advisor Condoleeza Rice, who states her support for Al Jazeera—but one month later, when their Kabul office is bombed, some journalists can respond only with suspicion.

Combining news footage, excerpts from various Al Jazeera programs, and interviews with executives, anchors, and journalists, AL JAZEERA is an invaluable look at the challenges faced and issues raised by the most important television channel in the Arab world.

*"Recommended... a valuable resource for a Western world eager to learn more about Middle Eastern ideas."* —**Educational Media Reviews Online**

*"Covers some of the same issues but delves into topics that Control Room never bothers to raise... doles out fascinating details about staffers' cultural backgrounds, unveils surprisingly 'Western' pressures on anchor-women to dress and act like starlets, and addresses the tricky negotiations involved in keeping Islamic religious interests at bay."*

—**Cineaste**

*"Informative... Hakem's low-key but eye opening documentary rewards the viewer with perhaps more insight into the forces and mindsets shaping the Muslim world than any number of retreaded policy papers."*

—**Bridges, An Interdisciplinary Journal**

🌟 **Viewer's Choice, 2003 FilmFest  
Middle East Studies Association**

52 minutes	<b>Order #MEW-2</b>
color	Sale/VHS: \$390
2003	Rental/VHS: \$75

# ALGERIA'S BLOODY YEARS

A Film by Malek Bensmaïl, Patrice Barrat & Thierry Leclère

ALGERIA'S BLOODY YEARS chronicles the country's struggle for peace, stability and democracy since independence from France. The film traces the rise of fundamentalist groups in the 1980's and 90's in response to the country's authoritarian leadership, and examines Algeria's descent into a morass of massacres among the Islamic guerrillas, the military, and civilians that have claimed the lives of nearly 200,000 people over the past 15 years.

Not a simple catalog of atrocities, ALGERIA'S BLOODY YEARS uses contemporary interviews, archival news footage, and testimony from main players on all sides of the conflict—including leaders of the Islamic guerillas, generals from the Algerian military, journalists, French government officials, and others—to unravel the mysterious machinations and surprising alliances that have cost thousands of innocent Algerians their lives



“🌟🌟🌟🌟🌟 [5 Stars] Extraordinary! Brilliant! Viewing this film in the context of modern Algerian history is a shock unto itself, but viewing it in the context of the occupation of Iraq makes its results all the more chilling. An even handed account of what went dreadfully wrong.” —**Film Threat**

“Recommended! Well-researched, balanced... A clear, coherent account.”  
—**Educational Media Reviews Online**



🌟 **2004 African Studies Association Film Festival**

🌟 **2003 FilmFest, Middle East Studies Association.**

59 minutes	<b>Order #MEW-3</b>
color	Sale/VHS: \$390
2003	Rental/VHS: \$75



# ARAB DIARIES

## A Five-Part Documentary Series

Produced by Deborah Davies, Daoud Kuttab & Ilan Ziv

This groundbreaking, five-part documentary series presents intimate stories of individuals across the Arab world confronting the most basic milestones of life.

*"Highly Recommended! Presents a rare critical insight into contemporary life in the Arab world. It dares to bring up strong issues without imposing judgment on the values discussed."*

—Educational Media Reviews Online

## BIRTH

Filmmakers: Suheir Farraj (Palestine), Abbas Hashim (Iraq), & Abeer Esber (Syria)

The stories of an unwanted baby, of an absent baby, and of a baby whose future is in jeopardy.



## YOUTH

Filmmakers: Ali Bilail (Egypt), Samia Chala (Algeria), & Muriel Aboulrouss (Lebanon)



Four young women striving for independence and empowerment in Algeria, Egypt, and Lebanon.

## HOME, OR MAIDS IN MY FAMILY

Filmmaker: Yto Barrada (Morocco)

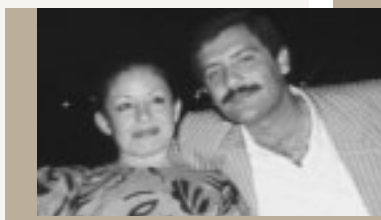
A Moroccan woman confronts the relationship between her liberal bourgeois family and their servants.



## LOVE AND MARRIAGE

Filmmakers: Samia Chala (Algeria), & Muriel Aboulrouss (Lebanon)

The stories of people confronting obstacles to personal happiness.

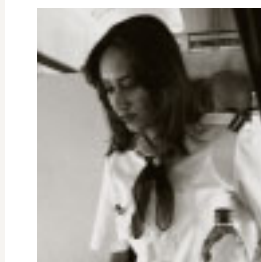


## WORK

Filmmakers: Ghalia Sheikh & Lubna Haddad (Syria), Abbas Hashim (Iraq), & Raed Helou (Palestine)

Explores the hopes and aspirations of Arab men and women as embodied in the dreams and realities of flying.

2001 Middle East Studies Association Film Festival



The stories in ARAB DIARIES are taken from countries throughout the Middle East and North Africa, including Egypt, Lebanon, Morocco, Algeria, Palestine, Syria and Iraq. They are notable for the large representation of women filmmakers and women's stories.

5 x 26 minutes	Order #MEW-4
color	Sale/VHS: \$478
2001	Rental/VHS: \$150

# BEN BARKA-The Moroccan Equation

A Film by Simone Bitton

In October 1965 Ben Barka was abducted on a Paris street and later murdered. His body was never found, nor were the culprits positively identified. Who was Ben Barka and who wanted him dead?

Moroccan opposition leader Mehdi Ben Barka is unknown to many today. As Morocco tries to exorcise its past, this film explores the life of the country's greatest and most controversial political figure, because his premature disappearance left his story untold.

The documentary traces the extraordinary career of a gifted child from the slums of the Medina who earned Morocco's first degree in mathematics. As a member of the Istiqlal (freedom) Party, he was a leader in the movement to oust the French from Morocco. But his dreams of an open state were soon frustrated. King Mohammed V and his successor, Hassan II, sought an absolute monarchy under French tutelage. Barka's radical politics and economic programs led to conflict between the royal family, the governing Istiqlal Party, and Barka's opposition movement.

Using extensive archival materials and the testimony of family members and colleagues, BEN BARKA interweaves the story of the man, the history of Morocco's struggle for independence, and the repressive monarchic regime that immediately followed.

*"A story of colonialism, independence and post-colonial internal power struggles between different political entities in the country. Rare historical documents... [bring] a sense of immediacy. A valuable resource for the academic audience interested in the post-independence of modern nation states that experienced colonization."*

—Aomar Boum, University of Arizona, for the Middle East Studies Association Bulletin



**"Highly Recommended!" —Educational Media Reviews Online**

*"This superb portrait of the anti-colonial militant Ben Barka serves to remind us of what the Morocco of today owes him. Reveals much... through interviews of his friends and rare, archival images."*

—Les Inrockuptibles (France)

🌀 **2003 Middle East Studies Association FilmFest**

🌀 **2003 African Studies Association Film Festival**

🌀 **Special Mention, 2002 Prix de l'Audiovisuel Méditerranéen (Italy)**

🌀 **2002 Human Rights Watch Film Festival**

🌀 **2002 Jerusalem Film Festival**

84 minutes	<b>Order #MEW-5</b>
color	Sale/VHS: \$440
2002	Rental/VHS: \$100

# THE BOMBING

A Film by Simone Bitton

On September 4, 1997, three young Palestinians blew themselves up in central Jerusalem. Among the victims were three 14-year old Israeli girls—Sivann Zarka, Yael Botwin and Smadar Elhanan. The suicide bombers—Tawfiq Yassine, Bashar Sawalha and Youssef Shouli—were from the same West Bank village.

THE BOMBING documents the search for answers in the aftermath of this tragedy. Through interviews with the families of both the victims and bombers, the film attempts to offer insight into the psychology and ideology that perpetuates such violence in the Middle East.

*“Highly Recommended. Exposes viewers to the psychological trauma of everyday existence in Israel and provides intimate portraits of this country’s inhabitants who live under constant fear and disillusionment. Skillful interviews with Palestinian and Israeli parents and siblings of the bombers and victims transcend the stories of personal tragedy and loss to reveal the broken psyche of a country torn apart by years of war and irreconcilable differences.”*

—Educational Media Reviews Online

*“Deconstructs the bombing through interviews, eye-witness accounts and even a Palestinian psychiatrist’s analysis of the young bomber’s motivations. [It] succeeds in establishing a different, universal context within which to understand the current Intifada.”* —**Al Jadid: A Review and Record of Arab Culture and Arts**

*“This film would succeed simply as a description of the events leading up to the bombing and the bombing itself, but exceeds expectations by addressing sensitively the aftermath of such actions... Presents a very human perspective on an event many would characterize as inhuman.”* —**The Online Journal of Peace and Conflict Resolution**

🌿 **Honorable Mention, DocAviv Film Festival**

🌿 **2002 Vermont Women’s Film Festival**

59 minutes	<b>Order #MEW-6</b>
color	Sale/VHS: \$390
1999	Rental/VHS: \$75



# CAUGHT IN THE CROSSFIRE- Arab-Americans In Wartime

A Film by David Van Taylor & Brad Lichtenstein

Before September 11, 2001, New York City's Arab population was one among many groups making their way in the city: politically diverse; Muslim and Christian; assimilated and separatist; wealthy and working class. Now Arab-Americans are finding out how cold the welcome can be when you belong to the wrong immigrant group at the wrong time.



As Arab-Americans wrestle with their place in wartime America, this film gives voice to three people whose stories we need to hear.

*"In its acute eye and ear for quotidian detail, and in its compassion for innocents, the film proves undeniably affecting."*

—**New York Times**

*"A rare glimpse into a previously invisible—and often in question—community."*

—**Newsweek**

*"Brilliant...no one who watches will be able to see Arab or American identity in simple black-and-white terms."* —**Baltimore Sun**



🌐 **2002 Middle East Studies  
Association FilmFest**

54 minutes	<b>Order #MEW-7</b>
color	Sale/VHS: \$298
2002	Rental/VHS: \$75

## OTHER AMERICAN VOICES

A Film by Corinna Belz & Neil Hollander

It seems that the whole country has rallied around George W. Bush since 9/11. But what has become of the various strands of opposition in the U.S., that checkered mix of intellectuals, activists, artists, unions and NGOs, which, prior to the attack, leveled vehement criticism at the Bush Administration's domestic and foreign policies?

Interviews with Noam Chomsky, Richard Deats, Katrina vanden Heuvel (Editor of *The Nation*), Amy Goodman of Democracy Now, Asif Ulla (spokesman for the War

Resisters League) and others create a portrait of a country that cannot seem to tolerate much dissent, as evidenced by the "Patriot Act," which threatens to undermine fundamental rights and civil liberties.

*"Highly Recommended!"* —**Educational Media Reviews Online**

*"A tremendous contribution to social history and the political discourse as well."*

—**Leonardo: Journal of the International Society of Arts, Sciences and Technology**

52 minutes	<b>Order #MEW-8</b>
color	Sale/VHS: \$298
2002	Rental/VHS: \$75



# A CHILD'S CENTURY OF WAR

**A Film by Shelley Saywell**

**Narrated by Christopher Plummer**

Told entirely from the perspective of children, *A CHILD'S CENTURY OF WAR* takes the viewer on a journey through the past century, the bloodiest in history. It is an examination of the way in which modern wars have increasingly targeted children.

Three contemporary conflicts are the heart of the film—children growing up on Martyr Street in Hebron (the most dangerous street in the West Bank), orphans of the two recent Chechen wars, and the abducted, raped and amputated children of Sierra Leone.

We hear their stories in their voices. Establishing parallels between past and present conflicts, the film intercuts the accounts of children currently in danger, with diaries and voices of children in the past. By looking at the way today's wars indoctrinate children, it is also an eye to the future. As we listen, their unflinching stories throw a disturbing light on the human condition at the beginning of our new century.

*"A genius work of staggering heartbreak... You must not miss this documentary, as tough as it is to watch."*

—**Antonia Zerbisias, The Toronto Star**

*"A heartbreaking film."* —**Library Journal**

*"Highly Recommended. This is a strong and powerful film."*

—**Educational Media Reviews Online**

*"Perhaps this is the film that should have been shown to those who made the decision, once again, to 'go to war.'"*

—**Catholic Library World**



🌀 **2003 Notable Video for Adults, American Library Association**

🌀 **2002 Nominee, Best Documentary, International Documentary Association**

🌀 **2002 Sheffield International Documentary Festival (UK)**

🌀 **2002 Toronto International Film Festival**

🌀 **2002 Hot Docs International Documentary Festival**

90 minutes	<b>Order #MEW-9</b>
color	Sale/VHS: \$248
2001	Rental/VHS: \$75



# CRIMES OF HONOUR

A Film by Shelley Saywell

Each year across the Islamic world, hundreds of women are murdered by their male relatives. Filmed in Jordan and on the West Bank, CRIMES OF HONOUR investigates 'femicide'—the killing of women suspected to have 'dishonored' their families by engaging in unacceptable behavior.

The film presents the stories of women like Rania Arafat, who fled from her home after falling in love with a man her family did not approve of. Eventually, believing her mother's promise of forgiveness, she was reunited with her family at a police station. One of her brothers signed a document promising not to harm her, but, while on the way home, another brother shot Rania in the head.

But some women are fighting for change. Rana Hussein, an award-winning reporter for the *Jordan Times*, documents and reports on the stories of femicide. Jordanian human rights lawyer Asma Khader uses the courts to protect threatened women, and fights for longer prison sentences for those found guilty (sentences

are often only one year). And, Professor Nadera Shalhoub-Kervorkian founded the Women's Work Center for Legal Aid and Counseling in the West Bank, where she provides aid and counseling to women with no place to turn.

From the courthouses to the jails, and to the hiding places of young women, the film puts facts before the viewer, and brings the hopeful stories of three women fighting to end CRIMES OF HONOUR.

*"Serious and memorable... a well researched documentary."*—**Professor Jennifer Loewenstein., University of Wisconsin—Madison, for Feminist Collections Quarterly**

*"Highly Recommended! This stirring cultural snapshot... is a powerful exploration of crimes in the name of Islamic family honor that reveals the destructive cultural undertow of a segment of the lower socio-economic classes in Jordan and the West Bank."*

—**Educational Media Reviews Online**

*"A scorcher... a heartscalding exposé of blithe murder."*—**Critical List**

🌐 **2000 National Women's Studies Association Conference Film Festival**

🌐 **1999 Middle East Studies Association FilmFest**

44 minutes	<b>Order #MEW-10</b>
color	Sale/VHS: \$375
1998	Rental/VHS: \$75



# DAILY BAGHDAD

A Film by Romain Goupil

**NEW release** What is daily life in Baghdad like for the Iraqi people today, a year after the war that ousted the oppressive regime of Saddam Hussein but replaced it with an occupation by U.S. troops? Veteran documentary filmmaker Romain Goupil chronicles, in *cinéma-vérité* fashion, the daily life of the family of Abbas ad Roubay, a former member of Saddam's Republican Guard who now struggles to make a living as a deliveryman, and his wife Yasmine and their four children.



Made over a period of several weeks in February 2004, the film is divided into four 25-minute 'chapters,' which focus on Abbas, the father, and his brother, who was a political prisoner; on Yasmine, the mother, and her sisters; on Hilmi, a brother-in-law who works as a journalist; and on Abbas's father and the family's attendance at the wedding of a niece.

While we witness the simple realities of their everyday life—following Abbas as he makes deliveries, watching the family share a lunchtime meal, visiting the homes of other family members, or shopping for daily necessities—we also learn their views about life before and after Saddam, the promises of the Americans, and the religious tensions between Sunni and Shiite Muslim communities, as well as their frustrations with electricity shortages and concerns about the lack of stability and security.

Although U.S. military vehicles and troops are occasionally glimpsed in the background, the film avoids the gruesomely familiar scenes of bombings and gunfire we're used to seeing on American TV. Instead, DAILY BAGHDAD offers us a rarely-seen view of daily life in postwar Iraq, one which reveals diverse views of Iraqi citizens about the country's history, the war, their life today, and their vision of the future for themselves and their country.

*"Through the spinning out of a story where the camera becomes discreet, contemporary Iraqi reality is revealed."* —**Le Monde**

*"Recommended! Creates a very personal feel. Sound, color, and video are professional and the subtitles are easy to read."*

—**Educational Media Reviews Online**

100 minutes	<b>Order #MEW-11</b>
color	Sale/VHS or DVD: was <del>\$399</del> now \$348
2004	Rental/VHS: \$125

# DROWNING BY BULLETS

A Film by Philip Brooks & Alan Hayling

On the evening of October 17, 1961 about 30,000 Algerians, ostensibly French citizens, descended upon the boulevards of central Paris to protest an 8:30 curfew, imposed on them by the French authorities in response to repeated terrorist attacks by Algerian nationalists.

At that time France, led by President Charles de Gaulle, was in trouble. The war in Algeria, marked by atrocities committed by all sides, had been grinding on for nearly seven years. There were constant strikes by farmers and workers, as well as terrorism from opposing organizations such as the Front de Libération Nationale (the Algerian nationalist independence movement) and the Organisation Armée Secrète (disaffected soldiers, politicians and others committed to keeping Algeria French).

first time. These harrowing personal accounts are juxtaposed with clips from the French press, which supported the official lie that only a few people had died in the demonstration.

Exposing the massacre and cover-up of what was undoubtedly one of the darkest nights in the history of France, DROWNING BY BULLETS tells a forgotten story that was drowned out by events that later shocked Europe.



*"Compelling... enormously moving... could not be more timely. This is an important documentary."* —Middle East Studies Association Bulletin

*"A chilling documentary, especially in view of the growing influence of the extreme Right in modern France."*  
—Daily Mail

Terrorist attacks had killed dozens of policemen, provoking what Interior Minister Roger Frey called the "just anger" of the police. Thus, when the Algerian demonstrators were met by a massive police force, demonstrators were beaten, shot, even drowned in the Seine. Thousands were rounded up and taken to detention centers, where there were more beatings and killings. Although no one seems to know for sure how many Algerians died that day, their number is estimated around 200.

In DROWNING BY BULLETS policemen, demonstrators, former officials, and journalists who witnessed the events speak on camera for the

- 🏆 **Best Documentary, 1993**  
San Francisco International Film Festival
- 🏆 **Best Documentary, 1993**  
Angers Film Festival
- 🏆 **1993 Amnesty International Award**

52 minutes	<b>Order #MEW-12</b>
color	Sale/VHS: \$390
1992	Rental/VHS: \$75

# GENERATION X-SADDAM

A Film by Shelley Saywell

On the eve of the 2003 U.S. invasion, filmmaker Shelley Saywell traveled to Iraq to film the lives of ordinary people—especially young Iraqis—who were caught between Saddam's tyranny and a devastated economy (for which they blamed the West).

Now, Saywell returns to find the people she met and interviewed before the war. What happened to them? Have they survived? Have their feelings about Saddam and the U.S. changed, or remained the same?

Traveling from Baghdad to Basra, across the severely damaged country, Saywell visits the ruined university campus, the back streets of Baghdad on night patrol, the blood-soaked cells of Abu Ghraib prison, and the mass graves where mothers search for a scrap of familiar clothing.

Surprisingly, Saywell finds all her protagonists. There are surprises, some ironies, and we hear some things that could not be told while Saddam was in power.

But many anti-American feelings remain. Most pervasive is the sense of desperate confusion,

the constant worry about what lies ahead in the dangerous, chaotic life under occupation.

*"HIGHLY RECOMMENDED for its courageous journey into the mind of the young generation of Iraq. It reveals the feelings of the Iraqi people who dealt with mass killings under Hussein and now live under US-imposed curfews and checkpoints, demonstrating that the Iraqis have always been fighting and dealing with negative presences, and argues that the next generation have no vision left in this continuous vacuum."*

—Educational Media Reviews Online

*"Engaging... offers an important corrective to the story on Iraq given to us by the Bush Administration and an often all-too-compliant corporate media."* —Cineaste

🌸2004 Middle East Studies Association Film Fest

🌸2004 San Francisco Arab Film Festival

45 minutes	Order #MEW-13
color	Sale/VHS: \$298
2003	Rental/VHS: \$75



# HUMAN WEAPON

Directed by Ilan Ziv

Produced by Ilan Ziv & Serge Gordey

HUMAN WEAPON provides the first in-depth examination of the suicide-bombing phenomenon. It weaves dramatic, previously unseen footage with interviews of key militants whose organizations use suicide bombing.

- In Iran, the film looks at the prototype—the “Basiji”—young volunteers who were recruited to sacrifice themselves during Iran’s war with Iraq.
- In Lebanon, interviews with Hezbollah leaders and a former CIA agent, archival material, and a visit to the family of a martyr all serve to explore the first suicide bombing—the 1983 attacks at the U.S. Embassy and Marine barracks.
- In Sri Lanka, the film examines the Tamil Tiger separatist movement, which launched hundreds of suicide bombings against both military and political targets.
- In Israel and Palestine, the film interviews failed bombers, leaders of Hamas and other organizations, Israeli doctors, and Palestinian psychiatrists. It also draws an intimate portrait of a recent suicide bomber and his community on the West Bank.
- Finally, in the United States, with the help of well-known author Robert Jay Lifton, the film explores some of the far-reaching historical ramifications of suicide bombing.

HUMAN WEAPON is not primarily concerned with suicide bombing as a local phenomenon in a particular conflict. Rather, it strives to understand the historical development, and how the introduction of this new weapon unleashed a different kind of warfare with an impact we are yet to grasp.



“    [4 Stars] Chilling and instructive.”

—David Sterritt, *Christian Science Monitor*

“As timely as movies get... should not be missed.” —*New York Magazine*

“A gripping and important documentary.”

—Stephen Holden, *The New York Times*

“Powerfully analytical.”

—Bob Campbell, *Star-Ledger (NJ)*

“Highly Recommended! Technically... very good. This is an excellent introduction to this currently prevalent form of warfare.”

—Educational Media Reviews Online

 2002 Middle East Studies Association FilmFest

 2002 Nominee, Prix Europa



55 minutes	Order #MEW-14
color	Sale/VHS: \$390
2002	 Rental/VHS: \$75

# IRAN, VEILED APPEARANCES

A Film by Thierry Michel

Defying and clarifying the concept of Iran that is presented by the U.S. media, and composed of a series of diverse, contradictory images of everyday life juxtaposed against historical footage, IRAN, VEILED APPEARANCES is an insightful portrait of contemporary Iran, 23 years after the Islamic Revolution.

Filmmaker Thierry Michel gained extraordinary access to Iran's paramilitary religious sects, and to the increasingly modernized youth. By illustrating the generational and ideological divisions in this theocratic society, the film becomes a powerful document of a country at the cusp of profound change.

The Iranian revolution took one kind of courage; outliving it requires quite another. By illustrating the dramatically different forces at play within Iranian society, the film gives us a rare glimpse into a country that seems destined for change—or perhaps not.

🌟🌟🌟 [3 Stars] *Compelling... poignant... Recommended.* —**Video Librarian**

*"Revelatory... Michel's access is remarkable, his insights pointed... couldn't be more timely."* —**Newsday**

*"A courageous film... careful to ground its observations on a realistic human scale."* —**The Bulletin**

*"Noteworthy... useful for educational purposes and generally good for deconstructing mainstream media representations of Iran and other 'Islamic' societies."* —**Al Jadid: A Review & Record of Arab Culture and Arts**

*"With infinite tact and insight, director Ruth Walk has created an important film."* —**Hadassah Magazine**

*"Does well at capturing the contagion of rebellious fervor spreading its way across the country, and at capturing certain rarely seen images... For a Westerner, the filmmaker has been granted a surprising trust by his interviewees, many of whom express dissident views."* —**Variety**

🌟 **Grand Prize, 2002**  
**Creation Documentary Festival (France)**

🌟 **2003 Sundance Film Festival**

🌟 **2003 Human Rights Watch International Film Festival**

🌟 **2003 Docaviv International Documentary Film Festival**



Two Lengths Available:

58 minutes	<b>Order #MEW-15</b>
color	Sale/VHS: \$390
2002	Rental/VHS: \$75

90 minutes	<b>Order #MEW-16</b>
color	Sale/VHS: \$440
2002	Rental/VHS: \$100

# THE JUNCTION

A Film by Ilan Ziv

Although they may have had little in common in life, Fahmi Abou Ammouneh and David Biri are linked in death, their fates tied to Netzarim Junction in the Gaza Strip, a crossroads between the Israeli settlement of Netzarim and the Palestinian refugee camp of Nusseirat. It became a strategic location during the Oslo peace process, which left Netzarim isolated in Palestinian lands.

It was there that David and Fahmi died—the first Israeli soldier and the first resident of Nusseirat to lose their lives in conflict that has since seen nearly 1,000 Israelis and 3,000 Palestinians killed. Using home videos and memories of family and friends, *THE JUNCTION* shows the ripple effects on their loved ones and their communities.

David's sister remains angry at the meaninglessness of his death. His parents have left his room untouched, except for changing the sheets once a week. His dearest friend, El'ad, committed suicide. And David's surviving army buddies are disillusioned.

For Fahmi's family, his death is a personal tragedy and one more injustice perpetrated by the Israeli occupiers. His mother's family was forced out of their village when she was a baby, and his uncle decries the misery that follows them from generation to generation.

Once a busy intersection and a teeming neighborhood, the area is now a militarized desert. The Palestinian homes, orange groves, and greenhouses that surrounded the crossroads have been reduced to rubble and sand; a metaphor for the trap that has imprisoned both Palestinians and Israelis.

The narrative spine of *THE JUNCTION* is confined in space and time, yet reaches far into the social fabric of both societies to explore the culture of death that feeds the political impasse.



*"Ilan Ziv is one of the most insightful and inventive documentary directors to emerge from Israel, and THE JUNCTION is one of his most expertly crafted films to date, a complex interweaving of multiple narrative lines...A powerful reminder that the smallest skirmishes exact a grim toll in blood and tears."* —George Robinson, *Jewish Week*

*"Making documentaries about the Middle East, where political realities shift instantaneously, can be a tricky business. But [the] wrenching JUNCTION (conceived with Lebanese author Elias Khoury) looks beyond the current wave of violence, to its roots in a culture of tragedy and denial."* —The Village Voice

*"🌟🌟🌟 [3 Stars] Moving!"* —V.A. Musetto, *New York Post*

🌟 **Best Documentary, 2003 Haifa Film Festival**

🌟 **2004 Global Visions Film Festival**

🌟 **2004 Palm Beach Jewish Film Festival**

52 minutes	<b>Order #MEW-17</b>
color	Sale/VHS: \$390
2003	Rental/VHS: \$75

# LIVING WITH THE PAST-Historic Cairo

**Directed by Maysoon Pachachi**

**Produced by Elizabeth Fernea**

Cairo is one of the few medieval cities in the world that remains relatively intact. LIVING WITH THE PAST is a filmic portrait of Darb al-Ahmar, a neighborhood in the heart of the old city now facing a process of radical change. The film documents a unique approach to historic preservation, one that combines social and economic development with monument restoration.

LIVING WITH THE PAST follows several restoration projects in progress in Darb al-Ahmar, including: the Great Gate of Bab Zuwayla (1092 A.D.), the Mosque of Emir Qijmas al-Ishaqi (1481 A.D.), the Church of the Virgin (600 A.D.), the Walls of Saladin (11th & 12th centuries A.D.). These projects have been incorporated into a mammoth social, cultural and economic neighborhood improvement scheme.

*"RECOMMENDED...Interviews with architects, construction workers, development officials, and shopkeepers illustrate how the vitality of the neighborhood is being preserved."*

—**Library Journal**

*"Does an excellent job of conveying the neighborhood's spirit and the dedication of those involved in the restoration."*

—**Archaeology Magazine**

🌀 **2003 Royal Anthropological Institute Film Festival (England)**

🌀 **2002 American Anthropological Association Film Festival**

🌀 **2002 African Literature Association Conference Film Festival**

🌀 **The First World Congress for Middle Eastern Studies (Germany, 2002)**

🌀 **World Premiere, 2001 Middle East Studies Association Conference**

Available in Arabic  
Study Guide Available

52 minutes	<b>Order #MEW-18</b>
color	Sale/VHS: \$390
2001	Rental/VHS: \$75



## Other Films on the Mideast by Elizabeth Fernea

Elizabeth W. Fernea is a writer and filmmaker whose work focuses on the Middle East, particularly women and the family. She is presently Professor Emeritus of English and Middle Eastern Studies at the University of Texas in Austin, where she taught for 25 years. Fernea's latest book *In Search of Islamic Feminism* (Anchor/Doubleday) was called "A remarkable, stereotype-shattering, gender bending study of Middle Eastern women" by *Kirkus Reviews*.

*Guests of the Sheik: An Ethnography of an Iraqi Village*, her first book, published by Anchor/Doubleday in 1965 and still continuously in print, has been cited as one of the 500 "Great Books by Women" in a recent

Penguin Readers Guide (1996). *Newsweek* magazine recently listed it as one of ten best books to read about the Middle East since the September 11th crisis.

In addition to LIVING WITH THE PAST, she has produced five other documentaries, including the four-part WOMEN IN THE MIDDLE EAST series (episodes include A VEILED REVOLUTION: WOMEN AND RELIGION IN EGYPT, THE PRICE OF CHANGE, WOMEN UNDER SIEGE, and SAINTS AND SPIRITS); THE STRUGGLE FOR PEACE: ISRAELIS AND PALESTINIANS; and THE ROAD TO PEACE: ISRAELIS AND PALESTINIANS, all of which are distributed by First Run/Icarus Films. For more information, visit our website at <http://www.frif.com/subjects/fernea.html>



# NAGUIB MAHFOUZ-

## The Passage Of The Century

A Film by Francka Mouloudi

In 1988, Naguib Mahfouz, “who, through works rich in nuance—now clear-sightedly realistic, now evocatively ambiguous—has formed an Arabian narrative art that applies to all mankind,” was awarded the Nobel Prize for Literature. He was the first and is still the only Arab Nobel Laureate for Literature.

At the end of the 20th Century Mahfouz granted Francka Mouloudi rare access to make this revealing documentary. At the age of 88, half-blind, hard of hearing, and crippled by a recent assassination attempt, Mahfouz is remarkably lively, witty and lucid.

Author of the acclaimed *Cairo Trilogy*, *The Harafish*, *Arabian Nights and Days* among many other novels and story collections, Naguib Mahfouz weaves the threads of his life

together with his view of society, his childhood, his discovery of literature (Egyptian and Western), the city of Cairo (which he left only three times in his life), Islamic fundamentalism, the evolution of Egypt, the role of women, and the future of civilization.

*“[Mahfouz] is not only a Hugo and a Dickens, but also a Galsworthy, a Mann, a Zola and a Jules Romains.”* —Edward Said, London

### Review of Books

*“More than just a portrait, [the film] intelligently crystallizes the doubts and developments of the Egyptian society today.”*

—Télérama

*“A very beautiful portrait of Naguib Mahfouz.”*

—Le Figaro

🌸2002 African Literature Association Conference Film Festival

🌸2001 Middle East Studies Association FilmFest

🌸2000 Carthage Film Festival

🌸2000 Haifa Film Festival

🌸2000 FIPATEL Film Festival



49 minutes	Order #MEW-20
color	Sale/VHS: \$375
1999	Rental/VHS: \$75



# NAJI AL ALI-An Artist With Vision

A Film by Kasim Abid

The late Palestinian cartoonist Naji Al-Ali produced thousands of cartoons satirizing the powers that be in the Middle East, and paid the ultimate price. On July 22, 1987 he was shot leaving the London offices of the *Al Qabbas* newspaper, and died after laying in a coma for 5 weeks.

Featuring interviews with leading Arab writers, his wife and others, NAJI AL ALI give us insight into his subtle cartoons, and allows us to examine the forces that shaped Naji as an artist, and shows how his experiences mirror those of other exiled Palestinians.

Emerging from humble beginnings in the refugee camps, Naji Al-Ali became an uncompromising critic of a regressive Arab political culture and of Western intervention in Arab affairs. Known as the Palestinian Malcolm X, Naji is still a popular artist in the Arab world, loved for his defense of the ordinary people. His unrelenting cartoons exposed the brutality of the Israeli army and the hypocrisy of the PLO.

The turning point in Naji's story was the publication of his cartoon satirizing Egyptian journalist Rashida Muhran, Yasser Arafat's official biographer. Arafat was furious and Naji was forced to leave for London. Despite some arrests by Scotland Yard and an investigation by MI5, the assassin's identity has never been revealed.

*"Offers a valuable and vital primer into an extraordinary life, lived in extraordinary times in an unfortunate land... a wonderful visual documentation of the pain of Palestine. The history of the Palestinian struggle can never be recorded without some reference to the trenchant cartoons of Naji al-Ali."*

—Politics and Culture

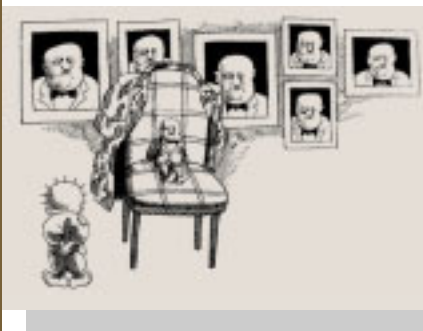
*"Valuable... Outstanding... goes a long way toward preserving the memory of Naji al-Ali, allowing future generations to draw inspiration from this remarkable individual."* —Al Jadid:  
**A Review & Record of Arab Culture and Arts**

*"Highly Recommended!"* —Educational Media Reviews Online

🌟 Audience Award for Best Documentary, 1999 Arab Screen Independent Film Festival (London)

🌟 Journalist's Choice Award, 2000 Basic Trust International Human Rights Film Festival (Ramallah & Tel Aviv)

52 minutes	Order #MEW-21
color	Sale/VHS: \$390
1999	Rental/VHS: \$75



# THE PERFUMED GARDEN

A Film by Yamina Benguigui

THE PERFUMED GARDEN is an exploration of the sexual myths and realities in Arab society. Through interviews with men and women of all ages, classes, and sexual orientations, the film lifts a corner of the veil that usually shrouds discussion of this subject in the Arab world.

Made by an Algerian-French woman director, the film begins by looking at the more permissive history of the region, and ends with the experiences of contemporary lovers from mixed backgrounds.



The film examines the desire for pleasure in societies that place a high value on chastity and virginity, and discusses premarital sex, courtship and marriage, private vs. public spaces, language, social taboos and the desire to break them.



THE PERFUMED GARDEN also demonstrates how the rich legacy of fantasy in *A Thousand and One Arabian Nights* continues to permeate contemporary Arab culture, and that a world of eroticism survives as a form of survival and resistance to this day.

- 🌸 **Best Documentary, 2001**  
Turin Women's Film Festival (Italy)
- 🌸 **Best Documentary, 2001**  
Vues d'Afrique Film Festival (Montreal)
- 🌸 **2002 Arab & Iranian Film Festival, New York University**
- 🌸 **2002 Vermont Women's Film Festival**
- 🌸 **2002 Seattle Arab and Iranian Film Festival**

52 minutes	<b>Order #MEW-22</b>
color	Sale/VHS: \$390
2000	Rental/VHS: \$75

# PERSONS OF INTEREST

Directed by Alison Maclean & Tobias Perse

Produced by Lawrence Konner

**NEW release** After the September 11th terrorist attacks, more than 5,000 Arab or Muslim immigrants were taken into custody by the U.S. Justice Department and held indefinitely on the grounds of national security. Detainees were subject to arbitrary arrest, secret detention, solitary confinement and deportation. Most were held on minor immigration charges and were frequently denied legal representation and communication with their families. The Justice Department has ensured the invisibility of these cases, by refusing to disclose the names and total number of people detained.

Set in a bare room that functions variously as interrogation room, prison cell and home, PERSONS OF INTEREST consists of a series of intimate encounters with twelve detainees and family members. Detainees share their stories, show photographs, read letters written in jail, re-enact their prison experience... even sing.

PERSONS OF INTEREST is a unique, compelling film that gives voice to the human cost of the U.S. government's anti-terrorism campaign.

*"A film guaranteed to raise the righteous indignation of anyone with a favorable opinion of liberty, freedom or the Constitution."*

—**Newsday**

*"[4 Stars] Editor's Choice! Highly Recommended! Sure to generate intense feelings of shame, revulsion, and sadness... while also sparking fruitful discussion."*

—**Video Librarian**

*"Simple and formally ambitious, PERSONS OF INTEREST builds a larger political argument through the particulars of individual experience...makes a forceful and emotionally resonant point."* —**Rachel Rosen, Film Comment**

*"The stories illustrate the human cost of a Justice Department that has abandoned fundamental human rights in its indiscriminate campaign against terrorism. But the film never raises its voice to propagandize. It doesn't have to."* —**Newsweek**

*"Highly Recommended!"* —**Educational Media Reviews Online**

🌸 **2004 Humanitarian Award, Amnesty International**

🌸 **2004 Sundance Film Festival**

🌸 **2004 Berlin International Film Festival**

🌸 **2004 Human Rights Watch International Film Festival**

🌸 **2004 Middle East Studies Association FilmFest**



63 minutes	<b>Order #MEW-23</b>
color	Sale/VHS or DVD: \$298
2003	Rental/VHS: \$125

# THE SETTLERS

A Film by Ruth Walk



In the midst of the Palestinian Territories, in the city of Hebron on the West Bank, seven Orthodox families and their forty-three children comprise the Jewish settlement of Tel Rumeida.

This community possesses a fervent belief that they have a right to live in the middle of a densely populated Palestinian city. In their relentless efforts to preserve 'normality,' despite the surrounding political and military turmoil, this tiny minority refuses to acknowledge the existence of their Arab neighbors. Only religious celebrations, and excitement when the Israeli government grants them permission to build permanent housing, punctuate their routine.

Despite their mistrust of the media, filmmaker Ruth Walk built trusting relationships with the families. The resulting accessibility provided unique insight into their lives and psychology.

*"An objective, unsentimental glance at a community living on the edge and the mind-set it takes to survive such unease."*

—New York Magazine

*"The military is a daily presence in their lives, in all its aspects. Are they courageous? Or are they mad? Devastating!"*

—Jewish Film Archive Online

*"Deftly and quietly, Ruth Walk utilizes the settler's own words to disclose their narrow vision, religious zeal, and aggression... provides students a valuable introduction to the complex, explosive situation in the West Bank and Gaza."* —Al Jadid: A Review & Record of Arab Culture and Arts

🌀 Best Director, 2002 DocAviv Film Festival (Israel)

🌀 2002 Berlin International Film Festival

🌀 2002 Cinema de Reel (Paris)

🌀 2002 HotDocs Film Festival

🌀 2002 San Diego Jewish Film Festival

58 minutes	Order #MEW-24
color	Sale/VHS: \$390
2002	Rental/VHS: \$75

# SLAVES OF THE SWORD

Directed by Paul Jenkins

Produced by Liran Atzmor & Noemi Schory

Executive Producer Esther van Messel

**NEW release** Moshe Dayan, Yitzhak Rabin and Ariel Sharon shaped the destiny of Israel, and indeed the entire Middle East. Three generals, men of action, with little patience for words, who became politicians and found themselves at crossroads of history. Did they ever stop being slaves of the sword? Did they truly become and act as statesmen?

This three-part investigative documentary series was produced to coincide with the 30th anniversary of the 1973 Yom Kippur war, the 25th anniversary of the Camp David agreements, and the 10th anniversary of the Oslo accords. Each part is an incisive biography of each man.



In Israel, a country that relies on military solutions to many of its problems, the army has become the breeding ground of leaders.

Generals are trusted, they do not not betray or belittle existential dangers. They become a Deus Ex Machina that can solve a political crisis. Yet just as fast as they are crowned saviors they turn into public enemies, and adoration turns into hatred.

Dayan, Rabin and Sharon were all born in Israel, and all have fought for it from adolescence. Each is, or was, a pragmatist, and had little sympathy for the ideologies and pathos of Israel's founding fathers. All three men bore little respect for the state institutions, the formal procedures, or the scandal ridden political parties that ruled the country.

Is there a pattern? What have these three men in common? Why does Israel, proud to be a democracy, continue to choose generals as its political leaders? Did these generals-turned-politicians ever really understand the limitations of force and the need to look for peaceful, political solutions to the conflict in the Middle East? Will there ever be peace as long as fighters lead the way?





Titles in the series:

- **ARIEL SHARON**—Rare archival footage and interviews with family, colleagues, critics and historians form an essential biographical portrait of Israel's controversial Prime Minister and former general.

*"A long overdue, thoroughgoing, critical bio... intensive research, excellent interviewees and an informed view of Sharon's divisive warmaking and governing strategies makes for strong stuff."* —**Variety**

*"Remarkably and admirably balanced."*  
—**The Jewish Week**

*"A gripping documentary."* —**The Village Voice**

- **MOSHE DAYAN**—A detailed personal and political portrait of the controversial Israeli general turned statesman, a one-time national hero and eventual political exile.
- **YITZHAK RABIN**—Examines late Israeli general, statesman, and pioneer for peace in the Middle East, who was assassinated in 1995 while implementing the doomed Oslo peace accords.

*"A trilogy about one of the most important aspects of Israel—the relationship between its armed forces and its politics. But instead of presenting a dry essay, we look at the problems through the inter-linked life of three charismatic Israeli soldier-politicians: Moshe Dayan, Yitzhak Rabin and Ariel Sharon. It's an easy way to absorb over 50 years of Israeli history and the personalities are very colorful."*

—**Nick Fraser, BBC Commissioning Editor**

*"Highly Recommended! A key strength of the series is its effort to provide a balanced view of these Israeli leaders...In addition, the films are visually appealing. Overall, this series provides greater insight into the foreign and domestic policy choices of the Israeli government."* —**Educational Media Reviews Online**

🌐 **2004 Vancouver International Film Festival**

3 x 56 minutes	<b>Order #MEW-25</b>
color	Sale/VHS: \$490
2003	Rental/VHS: \$175

# 20 YEARS OLD IN THE MIDDLE EAST

A Film by Agal Moghaizel

Filmed after the fall of Saddam Hussein, 20 YEARS OLD IN THE MIDDLE EAST traverses the region—from Jordan to Syria, Iran, and Lebanon—to take the pulse of Arab and Iranian youth.



The film offers an opportunity for Western college students to truly understand the lives and attitudes of their Middle Eastern counterparts: how they're different, and how they're the same. Although wary of the future, this generation of Arab youth craves freedom, and wants to feel pride in themselves and their cultures. For many, dreams and hopes coexist with hopelessness and despair.

As America becomes more deeply embroiled in the region, 20 YEARS OLD IN THE MIDDLE EAST offers an indispensable snapshot of the attitudes of a generation that desires liberty over extremism, but at the same time fears that American policies will lead them into ever more warfare, and which—above all—simply wants to pursue their dreams.

*"This film should be required viewing for leaders and citizens alike in the Middle East because it not only captures—often with great sadness—the frustration and despair of the Middle East's youth but it also offers solutions to these problems, if we would only listen."* —**Arabic Women's eNews**

*"Recommended... offers a newsworthy picture of a youthful Middle East not all that familiar to Western audiences—and a shame it isn't. More moving than anything is the universal call for more freedom, greater freedom."*

—**Educational Media Reviews Online**



## 2004 Middle East Studies Association Film Fest

52 minutes	<b>Order #MEW-26</b>
color	Sale/VHS: \$390
2003	Rental/VHS: \$75



# TICKET TO JERUSALEM

A Film by Rashid Masharawi

**NEW release** This new feature-length fiction film from acclaimed Palestinian filmmaker Rashid Masharawi portrays the struggle of a young Palestinian couple to make a decent life for themselves in the refugee camp near Ramallah, just north of Jerusalem. Jaber, a kind, gentle man in his early 40s, runs a mobile cinema, bringing entertainment to both children and adults throughout the disputed territory of the West Bank. Due to the conflict, his mission meets more and more obstacles—too many checkpoints, permits that are difficult to obtain, etc.

One day, Jaber is encouraged by Rabab, a female school teacher, to organize a screening in Jerusalem's old city. His perseverance is put to the test when he investigates the complicated possibilities of staging this screening. His efforts get him involved in the problems of Rabab's elderly mother, a Jerusalem resident trying to protect her home from Israeli settlers.

Tension erupts in Jaber's relationship with his wife, Sanah, who questions her husband's

motives for continuing to take risks in his repeated trips to Jerusalem. Jaber's determination to follow through with the Jerusalem screening, despite a strained political and domestic atmosphere, is the inspiration that carries TICKET TO JERUSALEM through to the end.

*"By chronicling Jabber's efforts to organize a screening in Jerusalem's Old City, [the film] defends the honor and necessity of moviegoing in times of political emergency. Its very existence is something of an achievement."*

—New York Times

*"[This] affecting verité fiction is not only a vivid account of Palestinian life under military rule but a little essay on the "use-value" of cinema."* —Village Voice

🌿 2003 New Directors/New Films Festival, Film Society of Lincoln Center (New York)

85 minutes	<b>Order #MEW-27</b>
color	Sale/VHS: \$248
2002	Rental/VHS: \$125



# WE LOVED EACH OTHER SO MUCH

Directed by Jack Janssen

Produced by Pieter Van Huystee

**NEW release** For half a century, the Lebanese singer Fairuz has been a living legend in the Arab world. Her home is Beirut, once a thriving seaport known as “the Paris of the Middle East,” and a haven for those fleeing religious or ethnic persecution. In 1975, however, a civil war that was to rage for fifteen years disrupted this idyllic situation. Throughout the civil war Fairuz remained in Beirut, and everyone—whether Christian, Muslim, left-wing or right-wing, people from all the groups that were murdering each other—continued to love this singer with the nightingale voice.

WE LOVED EACH OTHER SO MUCH portrays the love of diverse Beirut inhabitants for this diva. Through the music, and the myths that grew around Fairuz, they tell their life stories, and narrate the tragic, stirring history of their city. Their reminiscences, combined with Fairuz’s songs and her story, provide a moving commentary on Lebanon’s tumultuous history, traces of which are still visible in Beirut’s devastated cityscape and bullet-scarred buildings.

Today Fairuz is a cultural phenomenon whose appeal has spread far beyond the Arab world. Offering viewers a revealing and captivating introduction to this singer, and her place in Lebanese history and culture, WE LOVED EACH OTHER SO MUCH also powerfully shows how music and the emotions it stirs can transcend political and religious differences.

*“Poetic... A lovely documentary lamenting a Beirut that is no more.” —Variety*

*“A touching portrait of life in post-war Beirut, while the audience gets a glimpse of the mythic status Lebanon’s most famous singer has achieved.” —The Daily Star*

🌀2004 San Francisco Arab Film Festival

🌀2004 Vancouver International Film Festival

80 minutes	Order #MEW-28
color	Sale/VHS: \$440
2003	Rental/VHS: \$125



# WOMEN OF HEZBOLLAH

A Film by Maher Abi-Samra

For WOMEN OF HEZBOLLAH, filmmaker Maher Abi-Samra returned to Ramel el Ali, his childhood neighborhood in Beirut's southern suburb. Settled in the 1950's by the mostly Shiite community from the villages of southern Lebanon and the Beka Valley, this community grew on the rubble of the civil war. By the early 1980's it had become one of the strongholds of the Islamic Party of God, the Hezbollah.

WOMEN OF HEZBOLLAH is a portrait of Zeinab and Khadjie, activists in the Hezbollah, and an examination of the personal, social and political factors that underlay their commitment to the fundamentalist organization.

Abi-Samra's goal is not to apologize for the Hezbollah, or to criticize it. The film simply attempts to understand why these women have adopted their convictions, and how they see their won situation as women, torn as they are torn between tradition and modernism.

*"Highly recommended! An excellent historical primer on the social and political conditions contributing to this culture [and] a historical perspective from which the viewer can distill a clearer picture of the nature of the Islamic Party of God... thus putting a face of human emotion to a topic often foreign to Western, non-Muslim audiences."* —**Educational Media Reviews Online**

*"A stimulating and complex picture of Islamism, gender relations, feminism, and nationalism. The film helps reconceptualize the framework of female Islamic militancy in the Middle East....A welcome addition to [any] film library."* —**Al Jadid: A Review & Record of Arab Culture and Arts**

🌀 **2002 Vermont Women's Film Festival**

🌀 **2001 Amsterdam International Documentary Festival**

49 minutes	<b>Order #MEW-29</b>
color	Sale/VHS: \$375
2000	Rental/VHS: \$75



# WOMEN'S PRISON

A Film by Manijeh Hekmat

**NEW release** In Manijeh Hekmat's debut feature film, which depicts the lives of Iran's "lost generation," the harsh life in a women's prison serves as a metaphor for Iranian society during the two decades since the 1979 Islamic Revolution.

WOMEN'S PRISON, "banned" for more than a year by Iranian authorities, is based on the filmmaker's extensive fieldwork among women prisoners in Iran. Her protagonist, Mitra, is in prison for killing her violent stepfather. On the eve of a prison riot she confronts Tahereh, the new warden, whose dogmatic views she challenges fearlessly.

Over the course of the next 20 years, Tahereh's attitude toward her prisoners changes and softens, which reflects the country's shifting

political stance. Eventually, Mitra, aged and exhausted, is finally released, but Tahereh left behind, is now more like a prisoner herself.

*"A compelling sociological portrait, it also satisfies the conventions of the prison film genre."* —**Senses of Cinema**

*"A scathing critique of conditions in Iranian prisons, the picture is above all controversial for its solidarity with oppressed women."*

—**Variety**

🎬 **2002 Venice International Film Festival**

106 minutes	<b>Order #MEW-30</b>
color	Sale/VHS: \$248
2002	Rental/VHS: \$125



# ZINAT, ONE SPECIAL DAY

A Film by Ebrahim Mokhtari

To work as a nurse, Zinat became the first woman from the Island of Qeshm in the south of Iran to remove her traditional veil. A health care worker for 13 years, Zinat eventually got involved in social and political activities. ZINAT, ONE SPECIAL DAY follows her as she runs for office in the first local elections held since the Islamic revolution, providing viewers rare insights into the changing place of women in contemporary Iranian society.

*"The film celebrates the empowerment of women, not abstractly, but in direct life situations, without sentimentality or manipulation of scenes or dialogue."*



—Al Jadid: A Review & Record of Arab Culture and Arts

🌸 2000 San Francisco International Film Festival

🌸 2000 Margaret Mead International Film Festival

54 minutes	Order #MEW-31
color	Sale/VHS or DVD: \$390
2000	Rental/VHS: \$75



# MOKARRAMEH, MEMORIES AND DREAMS

A Film by Ebrahim Mokhtari

Mokarrameh, a widow in a rural Iran, once owned a beloved cow. She had to seek grass on a long and tiring walk to feed the animal. One day her children sold the beast without telling her. Overcome by sorrow, she began to paint.

Mokarrameh made her first painting (a portrait of the cow) with mud and cow dung on a rock as a means to find consolation for its death. She painted on the walls of her house, on pumpkins, on whatever surfaces she could find until one of her sons, on his monthly visit from Tehran, brought her paper and paint. From that day Mokarrameh has painted tirelessly. Now her home overflows with her colorful work, in which local life, legends and memories are vividly depicted.

Mokarrameh's paintings represent a mingling of reality and her imagination, providing rare insight into the lives of women in Iran.

*"Offers dynamic and credible images of unique Iranian women in rural contexts...Mokarrameh's conversations bring out the complex and contradictory character of women...and their accommodation of and resistance to patriarchal control."* —Al Jadid, A Review & Record of Arab Culture and Arts

🌸 2002 Middle East Studies Association Film Festival

🌸 Golden Gate Award, 2000 San Francisco International Film Festival

48 minutes	Order #MEW-32
color	Sale/VHS: \$375
1999	Rental/VHS: \$75

## More Films & Videos from the Mideast

### 3 CM LESS

A Film by **Azza El-Hassan**

Part video diary, part quest for reconciliation, 3 CM LESS tells the parallel stories of two very different Palestinian women who, together with the filmmaker, attempt to heal the rifts in their families while probing their "invisible hunger" for love and security-all within the context of the Israeli/Palestinian conflict.

3 CM LESS (the title comes from projections that the Palestinian children of today will grow up on average three centimeters shorter than their parents, thanks to the deprivations of occupation) is a complex, highly personal look at the impact decades of war has wreaked on families and friendships.

*"Recommended!"* —**Educational Media Reviews Online**

🌀 **2003 Marseilles International Documentary Film Festival**

🌀 **2003 Amsterdam Shadow Festival**

60 minutes	<b>Order #MEW-33</b>
color	Sale/VHS or DVD: \$390
2003	Rental/VHS: \$75

### THE VIRGIN DIARIES

A Film by **Jessica Woodworth**

Fatiha, a young Moroccan woman engaged to be married, and her friend Jessica, an American researching Moroccan family law reforms, embark on a journey through Morocco in search of answers to their questions about virginity, sex and Islam. THE VIRGIN DIARIES follows their travels, from ancient Islamic schools to the Saharan camel markets, from the offices of city doctors (the most common minor surgery in Morocco is the repair of the hymen) to beachside resorts.

*"Highly Recommended! An important movie for understanding contemporary Islam and traditional Middle Eastern cultures."*

—**Educational Media Reviews Online**

🌀 **2003 National Women's Studies Association Film Festival**

🌀 **2002 Middle East Studies Association Film Festival**

56 minutes	<b>Order #MEW-34</b>
color	Sale/VHS or DVD: \$390
2002	Rental/VHS: \$75

**Two Films by Avi Mograbi**

### HOW I LEARNED TO OVERCOME MY FEAR AND LOVE ARIK SHARON

More than just a documentary about the infamous and admired Israeli political figure, former cabinet minister and legendary army general, the true story told here is the impossible close encounter between left and right in present-day Israel.

*"An excellent film, profound and ironic."*

—**Yoram Bronovsky, Ha'aretz**

🌀 **2001 Association for Israeli Studies Conference**

61 minutes	<b>Order #MEW-35</b>
color	Sale/VHS: \$390
1997	Rental/VHS: \$75

### HAPPY BIRTHDAY, MR. MOGRABI

An original "semi-documentary," about a triple anniversary—the state of Israel is marking 50 years, the Palestinian Nakba is marking 50 years, and the filmmaker is 42 years old.

*"A clever and fascinating film."*

—**Aviv Lavie, Ha'aretz**

77 minutes	<b>Order #MEW-36</b>
color	Sale/VHS: \$440
1999	Rental/VHS: \$100

### SOS IN TEHRAN

A Film by **Sou Abadi**

What is on the minds of contemporary Iranians? This documentary offers a rare look at what happens in Tehran's social service and psychological institutions. By taking the camera into places where people come to confide, SOS IN TEHRAN shows us the unseen life in of the rich and poor, the educated and the illiterate, the religious and the atheistic, the married and the adolescent.

*"A compassionate observation of Iranians' private pain. Remarkable."* —**Al Jadid:**

**A Review & Record of Arab Culture and Arts**

52 minutes	<b>Order #MEW-37</b>
color	Sale/VHS: \$390
2000	Rental/VHS: \$75



## New Releases Now on DVD!

Most new releases are now available as DVDs, with scene selections! For a listing of titles currently available on DVD, and technical details on DVD formats, visit the new DVD page on our web site at <http://www.frif.com/subjects/dvd.html>

## Ordering Information

Please refer to Order Numbers on all Orders.

**Public Performance Rights:** All videos purchased through this offering are licensed with Public Performance Rights for non-commercial and educational exhibition when no admission fee is charged.

**Closed Circuit Rights:** All videos purchased through this offering are licensed for closed-circuit educational use in classrooms on your campus, at no additional cost.

**Free Previews:** Videos may be previewed for purchase consideration by established video libraries.

**Sales:** Videos are "leased for the life of the tape." A rental fee may be deducted from the sale price if the video is purchased within 60 days of the rental.

**Rentals:** Prices shown are classroom rates. Inquire for open or public showings. Order at least three weeks ahead of your screening date.

**Shipping:** An additional fee for shipping and handling is added to sales and rentals. Videos must be returned via UPS or PRIORITY MAIL.

**Ordering:** Submit all orders by purchase order, on official institutional letterhead stationery, or pay in advance of shipping. Please refer to Order Numbers on all orders.

**FIRST  
RUN  
ICARUS  
FILMS**

First Run / Icarus Films  
32 Court Street, 21st Floor  
Brooklyn, NY 11201

Phone: (718) 488-8900  
Toll Free: (800) 876-1710  
Fax: (718) 488-8642  
E-mail: [mailroom@frif.com](mailto:mailroom@frif.com)  
Website: [www.frif.com](http://www.frif.com)

**FIRST  
RUN   
ICARUS  
FILMS**

First Run / Icarus Films  
32 Court Street, 21st Floor  
Brooklyn, NY 11201

Toll-Free: 1-800-876-1710  
Web Site: [www.frif.com](http://www.frif.com)

PRSR STD  
U.S. Postage  
**PAID**  
New York, N.Y.  
Permit No.  
938

**41** Videos & DVDs  
for Middle East Studies

including **9** New Releases!



