



مؤسسة الدوحة للأفلام

DOHA FILM INSTITUTE

Qumra Screenings: Modern Masters & New Voices in Cinema

6-11 March, 2015

Cultural Village Katara, Building 16

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Doha Film Institute presents Qumra, an initiative that seeks to provide mentorship, nurturing and hands-on development for emerging filmmakers from Qatar and around the world. The primary motive of this international gathering of creative film professionals is to contribute to the development of emerging filmmakers, with a special focus on first- and second-time filmmakers. Thirty films at various stages of production have been selected to benefit from mentorship labs and business meetings with experts in attendance from 6 to 11 March.

Alongside this meeting of minds, the Institute presents five evenings of film screenings followed by question-and-answer periods with the filmmakers and the Qumra Masters - acclaimed actors Gael García Bernal and Leila Hatami, and directors Cristian Mungiu, Abderrahmane Sissako and Danis Tanović.

All films exhibited at Qumra are presented in their original, uncut versions. Unless otherwise noted, all films are shown in their original language with Arabic and English subtitles as necessary.

All screenings take place at the Cultural Village Katara, Building 16.

For more information and to purchase tickets, please see the ticketing section in the centre of this guide, or visit www.dohafilminstitute.com

WELCOME TO QUMRA

With Qumra, the Doha Film Institute continues its vital commitment to supporting emerging and established filmmakers from Qatar, the MENA region, and beyond. The artists behind 30 film projects at various stages of production have been invited to Doha to gather with more than one hundred industry experts and five masters of their craft from around the world. This monumental meeting of creative minds will drive these projects to the next stages of completion, inspire new collaborations, and bring new voices in cinema to the world.

But cinema is not cinema without its audience, and with this in mind we bring to Doha's filmgoers a selection of screenings throughout Qumra. Five films have been chosen by the Qumra Masters, which highlight landmarks in their robust careers; alongside these are several films made by alumni of the Institute's ever-broadening Grants Programme and co-financing initiatives. We are delighted that each of the filmmakers and representatives from their creative teams will be in attendance for these screenings, so Doha audiences may gain further insight into their work and creative processes.

The pages that follow take you through the films on offer and we hope the selection will entertain and inspire. We are grateful for – and moved by – the spirit of generosity in which Qumra's guests and delegates have so graciously agreed to participate in this inaugural event, and are delighted to share this camaraderie with this great city.

Fatma Al Remeihi

CEO, Doha Film Institute
Director, Qumra



Modern

Masters



DANIS TANOVIĆ

Danis Tanović was born in 1969 in Zenica, in what is now Bosnia and Herzegovina, and raised in Sarajevo. A Bosnian director and screenwriter, he achieved international recognition for his first feature-length film 'No Man's Land', which he wrote and directed. Tanović began his studies at the Academy of Performing Arts in Sarajevo, but they were interrupted by the Siege of Sarajevo; he joined a film crew that documented the Siege and the Bosnian War before resuming studies at the Institut Supérieur des Arts du Spectacle (INSAS) in Brussels.

In 2001, 'No Man's Land' had its world premiere at the Festival de Cannes, where it won the award for Best Screenplay. A black comedy about the absurdity of war, the film went on to win more than 40 awards internationally, among them the prize for Best Screenplay from the European Film Academy, the César for Best First Feature Film and the Best Foreign Language Film Award at both the Golden Globe and Academy Awards.

His subsequent films, including 'L'Enfer' (2005), 'Cirkus Columbia' (2010) and 'An Episode in the Life of an Iron Picker' cemented his reputation as a powerful voice in world cinema. His most recent film, 'Tigers' (2014), had its world premiere at the Toronto International Film Festival. In 2008, Tanović founded the political party, Naša Stranka with the intention of bringing political change to his homeland. Currently, he lives in Sarajevo, where he is a professor of film directing at the Academy of Performing Arts in Sarajevo.



An Episode in the Life of an Iron Picker

'Epizoda u životu berača željeza' / Bosnia and Herzegovina, France, Slovenia / Bosnian, Romani / 2013

74 mins / Colour / DCP / PG-13

In the snow-covered, desolate landscape of the Bosnian countryside, Nazif barely makes ends meet as an iron picker, scrounging scrap metal all day long to support his pregnant wife Senada and their two children. One day, Senada suddenly takes ill. At the hospital, she is told her unborn baby has died. She requires urgent surgery to avoid sepsis, but she has no health insurance and Nazif cannot afford the cost of the procedure. The hospital staff mercilessly send them back home without treatment. Undeterred, Nazif embarks on a race against time to save Senada's life. In his fifth feature film, Tanović goes back to basics to expose a frightening occurrence of insensitive bureaucracy and social injustice in a harsh, clear-eyed manner. He adopts a fly-on-the-wall approach, using natural lighting and no script, and enlisting non-professional actors to re-enact a dark, touching episode from their own real lives. With its raw, stripped-to-the-bone style, 'An Episode in the Life of an Iron Picker' sits right at the intersection of fiction and documentary. Winner of both the Jury Grand Prix and the Silver Bear for Best Actor at the Berlin International Film Festival, it is a grim and remarkable example of uncompromising and compassionate humanitarian cinema.

Director

Danis Tanović

Producer

Amir Bakšić Camo, Čedomir Kolar

Screenwriter

Danis Tanović

Cast

Senada Alimaović, Nazif Mujić,
Sandra Mujić, Šemsa Mujić



'An Episode in the Life of an Iron Picker' is a reconstruction of real events. My intention behind the film was to show the discrimination faced by minorities in Bosnia and Herzegovina. I think it is necessary that this story be told, and that this film be seen, not only to initiate discussion about the alienation and discrimination, but also to bring the viewer to the moment when they ask themselves: What kind of people have we become? During the Bosnian War, I witnessed brave individuals risking their lives to help strangers in need; today, we seem to live in a society that turns its head away from the socially underprivileged. But I remain firm in my belief that no system is inhumane as long as there are good people among us.

- Danis Tanović

Friday, 6 March, 7:00 PM - Katara Building 16, Drama Theatre

LEILA HATAMI

Leila Hatami, the daughter of legendary Iranian director Ali Hatami, was born in Tehran. She studied electrical engineering at the École polytechnique fédérale de Lausanne, but subsequently changed her major to French literature before moving back to her homeland.

Hatami appeared in a number of her father's films while she was a child, and had a role in his 'Del Shodegan' in 1992, but made her professional entry into cinema in the title role of Dariush Mehrjui's 'Leila' (1997), for which she received rave critical reviews. For her performance in Alireza Raeisian's 'The Deserted Station' (2002), Hatami won the Best Actress Award from the Montreal World Film Festival; she took another Best Actress Award at the Karlovy Vary International Film Festival for her role in her husband Ali Mosaffa's 'The Last Step' (2012). Asghar Farhadi's 'A Separation' (2011), in which Hatami played the lead female role, won the Academy Award for Best Foreign Language Film; she received the Silver Bear as Best Actress for the same role at the Berlin International Film Festival.

Hatami's filmography also includes numerous award-winning performances, among them in Fereydoun Jeyrani's 'Water and Fire' (2001); Rasoul Sadrameli's 'Every Night Loneliness' (2007); Hamid Nematollah's 'Pennilessness' (2008); Maziar Miri's 'Felicity Land' (2011); and Adel Yaraghi's 'Meeting Leila' (2012). She has also gained critical success for her appearances in many other films, including Kamal Tabrizi's 'Sheida' (1998); Mehrjui's 'The Mix' (2000); Mosaffa's 'Portrait of a Lady Far Away' (2005); Abbas Kiarostami's 'Shirin' (2008); and most recently Safi Yazdani's 'What's the Time in Your World?' (2014), which won the FIPRESCI Prize at the Busan International Film Festival.



Photo credit: Vaiva Katinaityte

Leila

Iran / Persian / 1997

110 mins / Colour / BetaCam / PG-13

When Leila and Reza meet by chance at a gathering, they fall immediately in love and are married. Soon after, they discover Leila cannot bear children. Theirs is a deep and simple passion – they are playful, happy and absorbed in one another. But the phone keeps ringing, and invariably it is Reza’s meddling mother on the line, insisting that Reza must have a child, and imploring Leila to allow her husband to take a second – and fertile – wife. Madar Jan has a very convincing way about her, and soon Leila finds herself stepping along an unthinkable path. As the title character, Leila Hatami is simply captivating, imbuing her character with a gracious pride that masks a faltering spirit within – all the more heartbreaking because she shares her pain almost exclusively with the audience. Director Dariush Mehrju’i displays an uncannily magnificent control over direction here. His film is gently melodramatic, placing his characters firmly and fatefully in opposition, and providing access to a deep well of emotion. But he avoids dramatic peaks, instead providing quiet turning points as Leila patiently tests the limits of her endurance and devotion, tragically not recognising that she is sacrificing herself for all the wrong reasons.

Director

Dariush Mehrju’i

Producer

Faramarz Farazmand, Dariush Mehrju’i

Screenwriter

Dariush Mehrju’i

Cast

Leila Hatami, Ali Mosaffa,
Jamileh Sheikhi



DARIUSH MEHRJU’I

Director

Dariush Mehrju’i was born in Tehran and became immersed in cinema at a very early age. He studied at the Department of Cinema at the University of California, Los Angeles, and returned to his native Iran where he worked as a journalist and screenwriter. He gained international recognition in 1966 with his second feature film, ‘The Cow’, which was among the first films of the Iranian New Wave. Other acclaimed titles in his lengthy filmography include ‘The Cycle’ (1975, released 1978), ‘Hamoun’ (1990), ‘Leila’ (1997) and ‘The Pear Tree’ (1998).

Saturday, 7 March, 7:00 PM – Katara Building 16, Drama Theatre

GAEL GARCÍA BERNAL

Gael García Bernal began performing onstage as a child in Mexico, and studied at the Royal Central School of Speech and Drama in London. He made his major feature film debut in Alejandro González Iñárritu's 'Amores Perros', which was nominated for the Academy Award for Best Foreign Language Film in 2000. He gained more attention for Alfonso Cuarón's 'Y Tu Mamá También', starring opposite his close friend Diego Luna, and subsequently starred in the title role of Carlos Carrera's Academy Award-nominated 'The Crime of Father Amaro'. Later, he played revolutionary leader Che Guevara in Walter Salles's 'The Motorcycle Diaries'.

His lengthy filmography also includes roles in Pedro Almodóvar's 'Bad Education'; James Marsh's 'The King'; Michel Gondry's 'The Science of Sleep'; González Iñárritu's 'Babel'; Lukas Moodysson's 'Mammoth'; Jim Jarmusch's 'The Limits of Control'; Julia Loktev's 'The Loneliest Planet'; and Pablo Larraín's 'No', which was nominated for the Best Foreign Language Oscar in 2013 and screens this year at Qumra. Last year, he appeared in Jon Stewart's 'Rosewater', and recently wrapped Jonás Cuarón's 'Desierto'.

García Bernal made his directorial debut with 'Déficit', a low-budget feature shot in Mexico, and made the shorts 'The Letter' (part of the omnibus feature '8') and 'Lucio' (for the collective Mexican film 'Revolución'). He also co-directed the four short films 'The Invisibles' for Amnesty International. In 2005, he founded the film production company Canana along with Diego Luna and Pablo Cruz. Together, they also run the Ambulante Documentary Film Festival, which travels to several cities in Mexico.



Photo credit: Floria Gonzalez

No

Chile, USA, France, Mexico / Spanish / 2012

118 mins / Colour / DCP / PG-15

In 1988, facing international pressure, President Augusto Pinochet calls for a national referendum so the people of Chile can vote whether he should stay in power for a further eight years. Seizing an unprecedented opportunity, opposition leaders hire a brash young ad executive to spearhead their campaign. He surprises everybody by devising an audacious – and risky – plan to undermine the dictator’s propaganda machine.

A golden thread in Pablo Larraín’s remarkable film trilogy about Chile is his ability to adopt a truly original point of view on his country’s troubled history. ‘Tony Manero’ evoked the oppressive years of Pinochet’s dictatorship – and its scarring effects on Chilean national identity – through a middle-aged sociopath. ‘Post Mortem’ showed Pinochet’s coup as seen by the coroner who performed the autopsy on the deposed President Allende. In ‘No’, everything comes full circle: by recounting the end of harsh rule through the eyes of an ad man who doesn’t shy away from the most commercial tactics of marketing communication, Larraín celebrates the joy of freedom regained, but doesn’t sidestep heavy questions about the future of his country.

By seamlessly interpolating new material – shot in 4:3 television ratio with a 1983 video camera – with archival news footage and original TV spots, ‘No’ plunges us into the actual events with a realism and truthfulness rarely captured on screen.

Director

Pablo Larraín

Producer

Daniel Marc Dreifuss,
Juan de Dios Larraín, Pablo Larraín

Screenwriter

Pedro Peirano

Cast

Gael García Bernal, Alfredo Castro,
Luís Gnecco, Néstor Cantillana,
Antonia Zegers



PABLO LARRAÍN

Director

Pablo Larraín was born in Chile and studied Audiovisual Communication at the University for the Arts, Sciences and Communication in Santiago. A director and producer, his acclaimed filmography as a director includes ‘Fuga’ (2006) and a trilogy of films about Chile under the dictatorship of Augusto Pinochet: ‘Tony Manero’ (2008), ‘Post Mortem’ (2010) and ‘No’ (2012), which won the Art Cinema Award in the Directors’ Fortnight section of the Festival de Cannes.

Sunday, 8 March, 7:00 PM – Katara Building 16, Drama Theatre

ABDERRAHMANE SISSAKO

Abderrahmane Sissako was born in Kiffa, Mauritania, moved to Mali as a child, and studied cinema at VGIK in Moscow. One of only a handful of African directors whose work has reached an international audience, he made several short films, among them 'The Game' ('Le Jeu') (1989), 'October' (1993), winner of the Un Certain Regard Prize at the Festival de Cannes, and the medium-length 'Rostov-Luanda' (1997), before coming to worldwide attention with 'Life on Earth' ('La Vie sur terre') (1998), which won awards at festivals in Fribourg, Ouagadougou and San Francisco.

His reputation was confirmed four years later with 'Waiting for Happiness' ('Heremakano'), which premiered at the Festival de Cannes in the Un Certain Regard section, and was awarded the FIPRESCI Prize there. 'Bamako' (2006), a critically acclaimed treatise on the effects of colonisation on the developing world, also premiered at Cannes.

The searing 'Timbuktu' (2014) was in competition for the Palme d'Or at Cannes and won the Prize of the Ecumenical Jury as well as the François Chalais Prize. It was nominated for the Academy Award for Best Foreign Language Film this year.



Timbuktu

France, Mauritania, Mali, Qatar / Arabic, French, Tamashek / 2014

97 mins / Colour / DCP / PG-15

Timbuktu, a historic and multicultural city in the West African nation of Mali, is taken over by foreign terrorists, who impose draconian rules on the population, determined to strike down the reign of peace and tolerance. All at once, everything seems to be a transgression; as such, everything deserves punishment. Smoking and playing music is forbidden; joining in a match of football will get you 40 lashes. Many flee the city, but others are willing to risk their lives in a show of resistance.

In portraying a largely overlooked human tragedy, acclaimed director Abderrahmane Sissako chooses a subtle, patient tone to observe the terror that creeps into the minds and souls of the gentle people of the city as they are gradually prevented from living ordinary lives. Sissako employs metaphor in a remarkably natural way (one especially heartrending example is a sequence of children playing football without a ball), taking pause to examine the inhabitants' and the terrorists' inner struggles. Beautifully shot and scored, 'Timbuktu' - which was nominated for the Academy Award for Best Foreign Language Film this year - is a striking and unsettling cry for help against intolerance and a powerful celebration of human dignity.

Director

Abderrahmane Sissako

Producer

Sylvie Pialat,
Abderrahmane Sissako,
Étienne Comar

Screenwriter

Abderrahmane Sissako, Kessen Tall

Cast

Ibrahim Ahmed, Toulou Kiki,
Abel Jafri, Fatoumata Diawara,
Hichem Yacoubi, Kettly Noel,
Mehdi A.G. Mohamed,
Layla Walte Mohamed,
Adel Mahmoud Cherif,
Salem Dendou



On 22 July, 2012, in Aguelhok, a small town in northern Mali, a young couple living in perfect happiness with their two children were stoned to death.

In no way am I looking to over-emotionalise these events for the purposes of a moving film. What I do want to do is bear witness as a filmmaker. I will never be able to say, 'I didn't know.' Because of what I know, I felt compelled to tell this story, in the hope that no child may ever have to learn this same lesson in the future - that their parents might be killed, simply because they love each other.

- Abderrahmane Sissako

Monday, 9 March, 7:00 PM - Katara Building 160, Drama Theatre

CRISTIAN MUNGIU

Cristian Mungiu was born in Iași, Romania in 1968. He began his studies in English Language and Literature at the university in his hometown, and worked for some time as a teacher and journalist, for the printed press, radio and television. Later, he moved to Bucharest and studied Film at the Film and Theatre Academy, and made several short films after graduating.

'Occident', his feature film debut, had its premiere in the Directors' Fortnight at the Festival de Cannes in 2002 and was a hit with audiences in Romania.

In 2007, his second feature, '4 Months, 3 Weeks and 2 Days', was awarded the Palme d'Or at Cannes. Many other awards followed, including European Film Academy Awards for Best Film and Best Director. Mungiu's ongoing significant presence at Cannes continued in 2009, when he attended as a writer, producer, and co-director with the collective film 'Tales from the Golden Age', and again as a writer-director in 2012 with 'Beyond the Hills', which took home the awards for Best Screenplay and Best Actresses from the festival that year. In 2013, Mungiu was a member of the Official Competition jury headed by Steven Spielberg.



Photo credit: Olin Dogaru

Tales from the Golden Age

'Amintiri din epoca de aur' / Romania, France / Romanian / 2009

155 mins / Colour / 35MM / PG-13

This compendium of short films, written by Romanian New Wave master Cristian Mungiu and directed by him and four other filmmakers, is a light-hearted, tongue-in-cheek examination of several urban myths from Romania's late Communist era – known as 'the Golden Age' in contemporary state propaganda – involving a variety of unfortunate comrades whose scheming and trickery gets them into very hot water. Each film is amusing in its own way – whether the story involves the rather ludicrous gathering of purportedly chemically contaminated air in citizens' apartments, a fairground carousel ride that quite hilariously never ends, or a madcap race against time to ensure that a photograph of Comrade General Secretary Nicolae Ceaușescu is ideologically correct (and that he doesn't look too short).

Despite the comic tone, however, what is evident throughout 'Tales from the Golden Age' is the unreasonable pressure exerted on the Romanian population by its ruling party and the atmosphere of fear this engendered during the Communist period. Perhaps most moving of all is the fact that, under this extreme form of socialist control, conscience seems to have faded away to nothing, as citizens are forced to risk everything and prey upon one another simply to get by.

Director

Hanno Höfer, Răzvan Mărculescu,
Cristian Mungiu, Constantin Popescu,
Ioana Uricaru

Producer

Cristian Mungiu, Oleg Mutu

Screenwriter

Cristian Mungiu

Cast

Vlad Ivanov, Alex Potocean,
Ion Sapdaru, Liliana Mocanu,
Tania Popa, Diana Cavaliotti,
Radu Iacoban, Teo Corban



'Tales from the Golden Age' aims to provide an unconventional subjective history of late communist times in Romania, told through urban myths from the perspective of ordinary people. Romanians consider urban legends to be true – these fanciful stories were passed from mouth to mouth were the main topic of gossip and debate in the long queues for food. The film offers an overview of the daily survival tactics of a nation facing the singular logic of a dictatorship to reveal the comic aspects of a totalitarian leadership that was taking itself far too seriously.

– Cristian Mungiu

Tuesday, 10 March, 6.30 PM – Katara Building 16, Drama Theatre



**New in
Voices Cinema**



My Love Awaits Me by the Sea

'Habibi Beyestanani End Al-Bahr' / Jordan, Germany, Palestine, Lebanon, Qatar / Arabic / 2013

80 mins / Colour / DCP / PG-13

On discovering the drawings and poems of the late Hasan Hourani, who had drowned a few months earlier, director Mais Darwazah felt the ebullience of having found a kindred spirit. A singular painter and poet, Hourani created a fantastical world in which he was a perpetual child, stuck in boyhood, his freedom not limited by the occupation under which he grew up in Palestine.

A Palestinian raised in Jordan, Darwazah was inspired by Hourani's wondrous reveries, in which he lives under water, sleeps in the clouds, and falls in love with a fish. She decided to journey for the first time to her native Palestine, to the seafront city of Jaffa, where Hourani lost his life. She hopes to answer a question: How can one return to a place that has only ever existed in one's mind?

A poetic, first-person essay film, 'My Love Awaits Me by the Sea' is a voyage of discovery and reckoning that contemplates the meanings of belonging, nostalgia, affiliation and love. Along the way, Darwazah spends time with her own considerations of Palestine, and with various Palestinians and their chosen forms of resistance. The result is a quietly meditative consideration of how we all have the opportunity to construct our own lives on our own terms.

Director / Screenwriter

Mais Darwazah

Producer

Rula Nasser



MAIS DARWAZAH

Director



Mais Darwazah began her film career making short experimental films. She received a British Council scholarship and completed an MA in documentary directing. Her graduation film, 'Take Me Home' (2008), screened in numerous international festivals. 'My Love Awaits Me by the Sea' is Mais's first feature-length documentary: it participated at the Berlinale's

DocStation in 2009 and was awarded grants from the Sundance Documentary Fund in 2010 and from SANAD in 2011. It had its world premiere at the Toronto International Film Festival in 2013

Sunday, 8 March, 7:30 PM - Katara Building 16, Opera House

Memories on Stone

'Bîranînê li ser kevîrî' / Iraq, Germany, Qatar / Arabic, Kurdish, German / 2014

97 mins / Colour / DCP / PG-13

'You have to be crazy to make a film in Kurdistan.' So says one of the characters in Shawkat Amin Korki's clever and engaging 'Memories on Stone', about fictional film director Hossein Hassan's attempt to make 'Anfa', a story about the genocidal campaign waged by Saddam Hussein on the Kurds of Iraq. And indeed, this film-shoot-within-a-film is persistently plagued by Murphy's Law – 'anything that can go wrong, will go wrong' – as the director and his crew battle a lack of funds, an egotistical pop star, in-family conflicts and even trigger-happy border guards in order to get their film made. They are driven by their passion to preserve their history – but will that passion be enough to get the film on the big screen?

Amin Korki very nimbly walks the line between comedy and tragedy in his third feature film. He maintains a light tone for the main thrust of his narrative, occasionally straying into moments of wonderful physical comedy and romance. But the film's buoyant structure never forgets its dark and heavy cargo, and the story is repeatedly punctured by reminders of the Anfal campaign. At its core, 'Memories on Stone' is a powerful demand that the victims of Saddam's ethnic cleansing be honoured, and that their terrible fate never be forgotten.

Director

Shawkat Amin Korki

Producer

Mehmet Aktaş

Screenwriter

Shawkat Amin Korki,

Mehmet Aktaş

Cast

Hussein Hassan, Nazmi Kirik,

Shima Molaei



SHAWKAT AMIN KORKI

Director



Shawkat Amin Korki was born in 1973. Originally from Zakho in Iraqi Kurdistan, he and his family fled Iraq's military dictatorship to Iran in 1975, where they lived in exile for 25 years. There, Korki studied cinema. Following many award-winning short films, he gained international recognition with the completion of his debut feature film in Iraqi Kurdistan, 'Crossing the Dust' (2006), and his follow-up feature, 'Kick Off' (2009). He now lives and works in Erbil, Iraq.

Monday, 9 March, 7:30 PM - Katara Building 16, Opera House

The Narrow Frame of Midnight

'Itar Al-Layl' / Morocco, UK, France, Qatar / Arabic, Darija, French / 2014

93 mins / Colour / DCP / PG-13

Following the interlaced stories of three witnesses to a world eviscerated by violence, Moroccan-Iraqi director Tala Hadid's brooding debut is a stirring mix of daydream and nightmare.

Zacaria, a writer, sets off on a journey to find his brother in the hope of rescuing him from the sinister clutches of jihadism, and to redeem himself for turning a blind eye to his brother's torture at the hands of the Moroccan secret police. Sold to a petty criminal, the orphaned Aïcha escapes her captors and takes off into the forest, while Judith, the lover Zacaria left behind, yearns for a child. These separate quests intersect, giving the characters the opportunity to provide one another a period of respite before they follow their separate destinies.

Lucid, insightful and unsettling, 'The Narrow Frame of Midnight' exhibits great wisdom in its reflection on responsibility and restitution. In a social order come undone, blind cruelty is mitigated by acts of mercy and selflessness, yet the possibility of redemption remains uncertain. However, in Hadid's representation of the inviolable, graceful nature of childhood, there is a shining hope: young Aïcha is both fearless and free, looking ahead with unfaltering optimism towards a world that is potentially better than the one she knows.

Director

Tala Hadid

Producer

Khadija Alami, Joslyn Barnes,
Cat Villiers

Screenwriter

Tala Hadid

Cast

Khalid Abdalla, Marie-Josée Croze,
Fadwa Boujouane, Hocine Choutri,
Majdouline Idrissi, Zahra Hindi



TALA HADID

Director



Tala Hadid was born in London. She graduated from Columbia University in New York City and is an alumna of the Sundance Institute Directors Lab. Her films include the feature-length documentary 'Sacred Poet' (2001), 'Your Dark Hair Ihsan' (2005), which won the Short Film Award in the Panorama section of the Berlin International Film Festival, and 'The Narrow Frame of Midnight' (2014).

Tuesday, 10 March, 7:30 PM - Katara Building 16, Opera House

New Voices in Cinema

Short Films

The Forgotten

'Al-Mansiyun' / Syria, Qatar / Arabic / 2012

21 mins / Colour / HDCAM / PG-13



Driven from the Golan Heights some 45 years ago, old Mustafa seeks to return to the house he left behind. Guided by a tough young smuggler, he crosses the heavily fortified Israeli border, but his long journey is confounded by the onset of dementia. As a camaraderie between Mustafa and the smuggler takes root, 'The Forgotten' confronts us with a simple but deeply distressing question: How can you go home if you can't remember where home is?

Director/Screenwriter

Ehab Tarabieh

Producer

Ehab Tarabieh, Sol Goodman

Cast

Tareq Qubty, Shady Ayoub

Ehab Tarabieh was born in Majdal Shams, in the Syrian Golan Heights. Growing up under Israeli military occupation, Tarabieh was politically active at very young age. He made several award-winning shorts that document life under occupation in Palestine. 'The Forgotten' won the Best Short Film Award at the Doha Tribeca Film Festival in 2012. 'Smile, and the World Will Smile Back' (2014), a short documentary, won the Best Short Film Award at the Milano Film Festival.

Maqloubeh

Palestine, France, Egypt, Qatar / Arabic / 2012

10 mins / Colour / HDCAM / PG-13



While a voice on the radio explains the many varieties of “maqloubeh”, excitedly lauding the traditional Palestinian meal for its nutritional value, five young men make their own version of the dish, spiced with some good-natured debate over whether to use eggplant or cauliflower. But as they sit down to eat their creation, they are rudely interrupted. ‘Maqloubeh’ provides a cheerful take on the absurdity of life in Palestine under occupation – concluding that life goes on no matter what.

Director

Nicolas Damuni

Screenwriter

Nicolas Damuni, Hani Zurob

Producer

Karim Boutros Ghali

Cast

Nabiha Lotfi, Mohammad Al-Baghdadi, Alameddine Sadek, Amer Milhem, Yazan Rafeay, Ehab Moussa

Nicolas Damuni studied cinema in Beirut. He has worked as a director, editor, colourist and special-effects creator on several projects in France and in the Middle East. In 2005, his work was selected for the Mediterranean Films Crossing Borders Festival and, in 2006, he was selected for the Berlinale Talent Campus.

Old Airport Road

‘Shari’a Al Mataar Al Qadim / Qatar / Arabic / 2014

5 mins / Colour / HDCAM / PG-13



Delusional and aimless, a solipsistic young man wanders the city, lost in his imagination. Over the course of his day, his monologue provides an unintentionally sarcastic exposé of the reality of being disconnected from family and friends. Solemn and quiet, he goes about his business with only the sound of his own voice in his head. The day passes from the noise of the world outside to the solitude of his home, where his hollow existence betrays the visions of his day.

Director/Screenwriter/Producer

Abdullah Al-Mulla

Cinematographer

Yasser Mustafa

Editor

Isra Abdulaziz

Cast

Hasan Saqer, Moruff Abidoeye, Julius Williams, Katrina Bernardo, Linda Al-Ansari

Abdullah Al-Mulla grew up in Qatar until moving abroad to pursue his university studies. He has worked on seven short films to date. He acted as cinematographer on one, and wrote and directed the short film ‘Old Airport Road’ (2014). Currently, Al-Mulla is working on a screenplay related to the cosmic sense of a relationship, while conducting researching for a larger work that will explore inner struggle and its corporeal manifestation through a fantastical lens.

Survival Visa

'Visa de survie' / Tunisia, Qatar / Arabic / 2014

10 mins / Colour / HDCAM / PG-13



Besieged by an obscure terrorist plot, select citizens are offered the opportunity to take part in a televised competition, in which the winning contestants will walk away with a passport to escape a doomed society. As hysteria takes hold of the population, one man dreams of cheating the system and turning the tide of inevitable disaster. 'Survival Visa' imagines a world in which paranoia begets a grotesque and drastic solution to an imagined threat.

Director/Screenwriter

Nadia Raïs

Producer

Imed Marzouk

Nadia Raïs was born in Tunis in 1967. She has a Master's degree in Art Science and Techniques, specialising in Graphic Design. She worked for two years on a feature-length animated film as an animator and illustrator, then spent several years working in advertising, on campaigns and animated films. She is a founding member of the Tunisian Association for Animated Movies. Recently, Raïs began exhibiting her paintings. Her short films are 'L'Ambouba' (2009) and 'L'Mrayet' (2011).

The Wall

'Al-Hayt' / Lebanon, Qatar / Arabic / 2012

24 mins / Colour / DCP / PG-13



In this engaging and endearing short, director Odette Makhoulf Mouarkech locates a seemingly impersonal structure that became the anchor of a community. The wall of the film's title is steel-reinforced poured concrete; during wartime it protected its building's inhabitants from shelling. Through casual but intimate interviews with the individuals who remember the wall as a safe haven, Mouarkech paints a fond and amusing portrait of a group of people who became a sort of family, creating intense camaraderie out of disaster.

Director/Screenwriter

Odette Makhoulf Mouarkech

Producer

Odette Makhoulf Mouarkech,
Abla Khoury

Cinematographer

Pierre Mouarkech

Editor

Nadim Chartouni, Pierre Mouarkech

Odette Makhoulf Mouarkech obtained her Diploma in Cinema from USEK in 2000 and a Master's degree in Cinema Studies from Paris 8 in 2004. 'The Wall' won the Best Short Film Scenario Award from Metropolis and was selected for the delegation of the European Union to Lebanon at the 17th European Film Festival.

Saturday, 7 March, 7:30 PM - Katara Building 16, Opera House

TICKETS

Individual Ticket Prices:

Regular screening ticket: QR 35
Student discount ticket*: QR 25

Customers may purchase a maximum of six (6) regular tickets per screening per order.

Ticket Package:

Qumra Ticket Package: QR 125
Student discount package*: QR 100

With the purchase of a Qumra Ticket Package, you may choose a single ticket to one screening each evening of Qumra at a discounted price.

Films are presented 6 to 10 March.

Please note:

You may only select one screening per evening.

This package is available for purchase both online and in person.

Individual screening tickets must be selected either in person at a ticket outlet location, or for online purchases, via email by sending your ticket selection to boxoffice@dohafilminstitute.com

Tickets are available for purchase 24 hours a day at www.dohafilminstitute.com/qumra

* Students must present a valid student ID at time of purchase. There is a maximum of two discounted regular screening tickets per screening, per student.

Discounted tickets and the student discount package are only available in person at Qumra ticket outlets. Please note purchases made online at full price cannot be refunded or credited.

QUMRA TICKET OUTLET LOCATIONS AND TIMINGS

Doha Film Institute Katara Drama Theatre Ticket Outlet Katara Building 16

(Katara Drama Theatre entrance)

Tuesday 24 February–Friday, 6 March
2:00 PM–8:00 PM (daily)

Qumra Box Office Katara Building 16

(Katara Opera House entrance)

Saturday, 7 March–Tuesday, 10 March
2:00 PM–9:00 PM (daily)

Katara Building 16 is to the right when entering Katara from the underground parking facility. This venue houses both the Katara Opera House and the Katara Drama Theatre. Please follow the signs from the parking garage.

- Katara Opera House (K16-OH)
- Katara Drama Theatre (K16-DT)

RUSH SALES

For sold-out screenings, a Rush

Sales line forms at the event venue approximately 45 minutes prior to the screening start time. Admission begins approximately five minutes before the start time and is based on availability. Admission is not guaranteed.

Note: Rush Sales are cash only and are limited to one (1) ticket per person.

WILL CALL

Beginning Tuesday, 24 February, online ticket purchases are available for pickup at the Doha Film Institute Katara Drama Theatre Ticket Outlet during scheduled business hours. See ticket outlet timings and locations.

ADMISSION

To guarantee admission, all ticket holders must be present in line at the venue 30 minutes prior to the scheduled screening start time.

DOHA FILM INSTITUTE TICKET POLICY

- Customers may purchase a maximum of six (6) tickets per screening or event per order
- All tickets subject to availability
- All attendees must present a ticket to access screenings and/or events. A badge or card alone does not grant admission
- No children under the age of 4 will be admitted to any Qumra screenings or events. Children 12 years of age and under must be accompanied by an adult to all public ticketed screenings. Please refer to the Doha Film Institute Film Ratings Guide for film attendance policy and age restrictions
- To guarantee admission, all ticket holders **MUST** be present in line at the venue 30 minutes prior to the scheduled screening or event start time
- Late seating is at the discretion of the venue management team and is not permitted 30 minutes after the start time of any screening or event
- Any and all audio or video recording and/or photography is strictly prohibited at all events
- All sales final. No refunds. No exchanges. No reprints.

DOHA FILM INSTITUTE FILM RATINGS GUIDE

All films exhibited by the Doha Film Institute are presented in their original, uncut versions. Based on their content, films are assigned approved ratings from the Ministry of Culture, Arts and Heritage. Viewer discretion is advised for all screenings and may be guided by the rating system outlined below.

G - General Audience

Suitable for all audiences ages 4 and up.

Films do not contain material that is inappropriate for children.

PG - Parental Guidance

Parental guidance is advised. Some material may be inappropriate for young children.

Parents should note that films may contain mature themes, strong language and/or depictions of violence.

PG-13

Parental guidance is advised for viewers under the age of 13. Individuals under the age of 13 are not admitted into cinemas unless accompanied by an individual over the age of 18.

Parents are cautioned that films may contain mature themes, coarse language, violence and/or adult situations that may be inappropriate for those under the age of 13. Parents are strongly encouraged to find out more about the content of films before deciding whether they are appropriate for their children.

PG-15

Parental guidance advised for viewers under the age of 15. Individuals under the age of 18 are not admitted into cinemas unless accompanied by an individual over the age of 18.

Please note: Identification may be required as proof of age.

Parents are strongly cautioned that films may contain mature themes, coarse language, graphic violence, horror and/or intimate adult situations that may be inappropriate for those under the age of 15. Parents are strongly encouraged to find out more about the content of films before deciding whether they are appropriate for their children.

18+

Mature subject matter. Not suitable for minors. Individuals under the age of 18 are not admitted into cinemas.

Please note: Identification may be required as proof of age.

Films may contain mature themes, coarse language, extreme or graphic violence, horror and/or intimate adult situations that are not suitable for those under the age of 18. Audiences are strongly encouraged to find out more about the content of films before deciding whether they wish to attend.

