

PalCine Productions

presents

A Film by

Muayad Alayan

# The Reports on Sarah and Saleem

Written by

Rami Alayan

Starring

Sivane Kretchner   Maisa Abd Elhadi   Ishai Golan   Adeeb Safadi

Co-produced by

KeyFilm

Monofilms

Manderley Films

Press Contact-IFFR 2018  
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Sales Contact-IFFR 2018  
TBCconfirmed

## **THE REPORTS ON SARAH AND SALEEM**

Original Title in Arabic

سلايم وساره حول التقارير

Since many versions of Microsoft word may not support the proper display of Arabic script, we are providing it here in 2 formats:

1- Arabic Text (IMAGE):

**التقارير حول ساره و سليم**

2- Transliteration:

**AL-TAQAREER HAWL SARAH WA SALEEM**

## **THE REPORTS ON SARAH AND SALEEM**

### Synopsis

Sarah is Israeli and runs a café in West Jerusalem. Saleem is Palestinian from East Jerusalem and works as a deliveryman. Despite being worlds apart, Sarah and Saleem risk everything as they embark on a illicit affair that could tear apart their unsuspecting respective families. When a risky late-night tryst goes awry and threatens to expose them, the two of them look on helplessly as their frantic efforts to salvage what's left of their lives further escalate things. Caught up in the occupying machinery and socio-political pressure, Sarah and Saleem find themselves trapped in a web of deceit and not even the truth looks able to stop it.

## **THE REPORTS ON SARAH AND SALEEM**

Muayad Alayan, Director/Producer

Directors Statement

International Film Festival Rotterdam, 2018

*By setting our story of two couples in the divided city of Jerusalem, I could depict how life in the holy city dictates a dangerous response to a common social drama that can happen anywhere in the world. But when it happens here, with the crushing pressures of the socio-political environment, a steeper price is exacted from characters that are pushed to act selfishly and hurtfully towards one another in order to survive.*

How much pressure can one endure *before sacrificing one's own moral code?*

*I am intrigued by the moral dilemma inherent in the human story: are we able to risk our privileges for someone else, or do we instinctually always put ourselves first? By following four characters in Jerusalem, I present the contrasting choices available without imposing on the audience any particular viewpoint or my own agenda: I want the conflicting perspectives and arguments of the characters to let the audience conclude their own perspective.*

I have always been touched and moved by cinema with characters *that* find themselves in situations bigger than themselves -- *situations* that challenges the average person, *who is* often an anti-hero, to survive and find comfort and safety amidst life's absurdity.

Being the hero, *to me*, is about surviving the turbulence and troubles of life; *the* twists and turns that never fail to surprise us *with* how awkward and challenging life can be, even more so than any work of fiction.

*And this is particularly true in a troubled place like Jerusalem where I grew up in its militarily occupied eastern side, segregated from its western part by many barriers both literal and figurative. Every single day you cannot predict what new challenge life can throw at you and what you have to do to get through your run-of-the-mill day.*

I was a teenager during the years of the second Palestinian uprising, the Intifada. Jerusalem was haunted with fear and tension. As dark as these days were, everyone had to go on living, breathing, securing an income and searching for happiness. At the time I had to take jobs in the western part of the city, like most Palestinians from East Jerusalem. *In most cases, this would be the first encounter for a Palestinian with the Israeli community, beyond the usual daily encounters with Israeli soldiers.*

*This experience allowed me to witness the everyday interactions of Palestinians with the Israeli community. To witness was also to experience first hand how, amidst the*

*intense political atmosphere, some rare moments of ease could let you forget the social and political barriers set between you and the other. I also witnessed how the politics and social divisions found their way into human interactions when least expected and suddenly, the barriers were back in place in a heartbeat.*

In **THE REPORTS ON SARAH AND SALEEM** my brother and writer, Rami Alayan, and I wanted to tell a human story beyond the stories covered in the media reporting on the consequences of the ongoing Israeli occupation.

*We wanted to move away from the romanticized works in cinema or other art forms that use idealized narratives about Palestinians and Israelis coming together that all-too-often ignore the reality that set people apart in the first place, and the crushing systems that are created to maintain the divide, power and segregation between them.*

*We wanted to tell a story based solidly in everyday life in Jerusalem that speaks to our capacity for human connection and interaction as well as our human limits when faced with extreme pressures from our repressive surroundings.*

*The film uses naturalistic and realistic storytelling style in image, sound and edits to emphasize the realism, and often instability, of the situation in the lives of the characters. The goal was to focus on the characters and their state of mind as they pursue their passions, struggle with their personal and moral dilemmas, float in limbo, encounter the turbulence of their story world, clash, evolve and change.*

The camera is not a mere spectator on the action but *rather* part of the choreography and performance highlighting the characters' passions, needs and weaknesses: Converging to reflect the potential for human connection, intimacy and caring between the characters, but also diverging to reflect the fear, isolation and distance when the story beats turn and twist, setting the characters apart and deep in conflict.

The film does not impose on the audience which point of view of the lead characters to adopt. It presents the conflicting perspectives and arguments of each of the main characters leaving the audience to experience the different human conditions and conclude their own perspective.

The film depicts Jerusalem as a character in its own right, with its segregated communities, socio-economic disparities, cultural contradictions, and political environment intact, *all of which have consequences to the story and lives of the characters.*

*The direction in the film was intended to let the audience experience the city with the characters as they navigate their fears, passions, dreams, disappointments, dilemmas and hopes, and as they confront the surprises of fate and life in the system of occupation, corrupt politics and social pressures that collectively form the antagonist against them as individuals.*

## **THE REPORTS ON SARAH AND SALEEM**

Muayad Alayan, Director/Producer

Rami Alayan, Writer/Producer

About the Production

International Film Festival Rotterdam, TIGER Competition 2018

*An extramarital affair in Jerusalem ignites a dangerous game of deceit  
between those who hold power and those who don't.*

A story of two couples, an illicit affair and life in the divided holy city of Jerusalem sets the stage for Muayad and Rami Alayan's second feature, **THE REPORTS ON SARAH AND SALEEM**.

The brothers' first feature film, a black comedy also set in Jerusalem entitled *LOVE, THEFT AND OTHER ENTANGLEMENTS*, premiered at the Berlinale Film Festival in 2015 to wide critical acclaim. **THE REPORTS ON SARAH AND SALEEM** unfolds over the same landscape, but this time the dramatic themes of deceit, subterfuge and desire are examined under the searing lens of that environment's crushing socio-political pressures.

"I originally had been considering this story as my first feature," revealed Director Muayad Alayan. "The tragedy of the story was inspired by a life that is all too real for us in Jerusalem."

During the second Palestinian Intifada the repeated Israeli incursions netted the Israeli military and secret service huge numbers of Palestinian civilian and security records, resulting in mass arrests.

While some were arrested for political activity, many were arrested for simply working for Palestinian educational, cultural or social organizations in East Jerusalem.

Of particular interest for **THE REPORTS ON SARAH AND SALEEM**, were the many who were caught in mix-ups due to documents being taken out of their original context or due to false, unverified intelligence reports.

Quickly realizing the production scope of **THE REPORTS ON SARAH AND SALEEM** was too far a stretch for an independent debut feature, Muayad and his brother Rami didn't come back to this script until *LOVE, THEFT AND OTHER ENTANGLEMENTS* was well on its festival way. Then the two filmmakers split up duties, with Writer Rami taking the story and heading to Greece for the MFI

Script2Film Workshops while Director Muayad went to the Medienboard Artist-in-Residence program in Berlin.

“When we first brought the script back out,” explained Muayad, “we debated at length various structures and points of view from which we can approach the story but I didn’t expect Rami’s answer would be to put all four lead characters in the spotlight at the same time. However, I quickly saw the necessity because so much of the complex background story is vital to understanding the characters’ journey: Without it, it is impossible to capture the character of Jerusalem and a sense of its conflicted social and political facets”.

“We talked endlessly about the three parts of the story puzzle that were so important --

- 1) The Incident—it is so ironic that this incident leads to those consequences.
- 2) The Background was really important to set the characteristics of our four main characters. We had to give them a three-dimensional life beyond the moral and ethical dilemmas popping up in the story. It was important to establish their weaknesses and what’s at stake for them.
- 3) The Aftermath is important because that differentiates this story and story world. It is this place, this landscape, this divided city that imposes itself onto the story. At some point, all four characters have so much at stake that they don’t know what to do to move forward: do they do what they think is right? What society wants them to do? Are they selfish to protect themselves at the expense of others?”

All things being equal, Muayad and Rami believe, people have the instinctual tendency to do what’s right for others. Yet when privileges are at stake, facing the fear of stepping out of their comfort zone into the circumstances imposed by the repressive systems affecting their lives, the choices are often different.

Following their work at the MFI workshops and Residency, the two had a new script, a new story and a new structure. They went looking for financing and applied for Hubert Bals Development Fund, which they got.

“It was great,” remembered Muayad. “IFFR and Hubert Bals announced at Cannes which gave us vital exposure to the industry and a great opportunity to talk to co-producers.”

It also kicked off a series of places to give the film even more visibility and traction through the Boost NL program at Netherlands Film Meetings and IFFR’s Cinemart, as well as later at the Venice Gap-Financing Market.

“So we started packaging and establishing financing partnerships. But the sheer numbers of partnerships needed was becoming unrealistic,” said Muayad. “So, Rami

and I put our heads to doing it the way we knew how from our indie roots, with the resources we could gather on our own.

“I put the puzzle of shooting together in front of me, and I tried to see how to fill the gaps. Truly exciting was the first ever Palestinian-Mexican co-production we crafted. Through the connection of friends from film school we teamed up with Rodrigo Iturralde, Georgina Gonzalez and Alejandro Durán of Monofilms who supplied the production with much needed equipment that is not available in Palestine. It allowed us to shoot on Arri Alexa-Mini using vintage Cannon K35 Cinema lenses.”

In Palestine and the Arab World, the film gained generous support from Film Lab: Palestine, the Arab Fund for the Arts and Culture (AFAC), MAD Solutions, Palestine Ministry of Culture, Palestine for Development, A M Qattan Foundation and the French Consulate in Jerusalem.

European partnerships included co-producers Hanneke Niens and Hans de Wolf of KeyFilm in the Netherlands and Rebekka Garrido of Manderley Films in Germany. The filmmakers also secured the vital support of the Hubert Bals + Netherlands Film Fund co-production scheme, the Hubert Bals Fund + Europe minority co-production support and the World Cinema Fund.

“We managed to pull off the production during very hard and challenging times during the summer when clashes erupted around the Aqsa mosque and tension level in the city was high,” said Muayad. “Even though we applied for permits weeks before the shoot, several Palestinian members of the team were not allowed to enter Jerusalem to be with us during the shooting days there. Our shoot in Bethlehem was not easy either. Although we had all the official permits necessary to shoot in the Palestinian-controlled area, the Israeli Army invaded Bethlehem and interrupted our shoot to inspect what we were doing and confiscate vehicles and props while detaining me and other crew members for several hours.”

“Certainly, we have some crazy, unique shit going on here,” said Muayad. “This whole culture of spying, Intel reporting, blackmail, is all part of an oppressive system of monitoring that abuses people’s weaknesses for the purposes of the military and political oppression.”

“We want to make cinema about people in positions and situations that are bigger than they are,” said Rami. “People who do not have the tools to confront these catastrophes of life. We are interested in their story of succeeding, of overcoming these obstacles.

“I like the twists and turns of life,” concluded Muayad. “I love hearing about the radical nature of lives, the unexpected, the surprising. How lives are thrown out of order in a split second when things happen, and how people respond. It is so narrow, this distance between you and a catastrophe. This is the Jerusalem I know.”



While Muayad is based in Jerusalem, his brother and collaborator, Rami, is based in San Francisco. “Rami and I are each other’s devil’s advocate,” laughs Muayad. “Rami was raised here but left, so he has a grasp on a more global perspective. Still, every once in a while, I have to remind him what is unique about this place. He keeps me global, I keep him local.”

“The film is a social drama that can happen anywhere in the world there is a power imbalance and oppression,” confirmed Writer/Producer Rami Alayan. “Our four characters go through the quicksand of survival. Our setting is Jerusalem’s underground, its underbelly. It’s a perfect cheating recipe in Jerusalem because of the imposed social and political segregation – find someone from the other side to cheat with and no one will ever find out. Except, of course, they did.

“For me, the infidelity isn’t a device, it’s a very real phenomenon in Jerusalem. It all goes wrong here and is discovered because the level of monitoring from the state is stronger and deeper than the level of monitoring at the individual level.”

“You can’t walk down the street in Jerusalem and not feel monitored as a Palestinian,” Rami continued. “Everyone is monitored in Jerusalem, you can’t miss the security and checkpoints everywhere. The consequences for me as a Palestinian are definitely higher when things go wrong but we all feel it.

“The second job our character Saleem gets, delivering staples to the open jail of a city that is Bethlehem, is because people there are not free to go buy them from Jerusalem on their own, despite being only a few minutes drive down the street. Anything that might create a sense of a normal life beyond the basics is hard to find.”

Choosing the structure of an affair to tell the story of the city also mirrored four different parts and personalities of the city for the two brothers. Chaffing at how many stories oversimplify the entanglements of Palestine and Israel, both brothers were insistent they would address the complexities rather than the romance.

“There is this thing in Jerusalem society that is a fear of interaction with the ‘other’. It feels like betrayal, suspicion, fear,” explained Rami. “Symbolically, the complexity in a relationship better suits that part of the world and its dysfunction than a simple romance. It is analogous to the dysfunction of the whole region, and therefore a much better depiction of how that part of the world affects people’s lives.

“This is a story about layers and illusions: Layers of monitoring, of deception, of survival and of intimacy -- personally, socially and politically. These layers are specific to this city in this day and time. In our story, the characters deal with the illusions of fidelity and stable married life as well as the illusions that are created for them in their social and political surroundings.

“Any idea of autonomy for the Palestinians has long been gone out the window: You may have the illusion of autonomy but you have no control. In reality, the Israeli’s have all the control.”

“Jerusalem is the ultimate illusion of an open city,” concluded Muayad and Rami, “the illusion of equality, movement, freedom, peace-making, democracy...fill in the blanks. It’s all an illusion, a carefully crafted construct of illusions.”

## Biography: Muayad Alayan (director and producer)

**Muayad Alayan** is a Palestinian film director, producer and cinematographer based in Jerusalem. His directorial feature debut *Love Theft and Other Entanglements*, which was also co-produced and co-written by him, premiered at the Berlinale Panorama in 2015 and went on to win two Best Arab Narrative Film awards as well as being nominated for several First Feature awards at Berlinale, Seattle Film Festival, Taipei Film Festival, Carthage and others. It has been distributed in over 20 territories.



Alayan's first narrative short, *Lesh Sabreen*, premiered in competition at the prestigious Clermont-Ferrand International Short Film Festival in France in 2009 and went on to compete at several other prestigious festivals including Aspen Shortsfest, Cinemed, Palm Springs Shortfest and Dubai Film Festival, in addition to over 60 other festivals worldwide. It was distributed widely on DVD and television and won the youth jury prize for Best International Film at the Cork Film Festival in Ireland as well as two honorary mentions at La Cittadella Del Corto in Italy and Al-Ismailia Short Film Festival in Egypt.

Beyond his narrative film work, Alayan worked extensively in documentary and TV production in Palestine. He lent his lens as a cinematographer to numerous local and international productions including productions by ZDF, Arte, Al-Jazeera Documentary Channel as well as several independent productions. His co-directed and co-produced documentary, *Sacred Stones*, won the Best Foreign Film award at the Tierra Di Tutti Film Festival in Italy as well as the Al-Jazeera Documentary Channel award in 2012.

After completing his studies in San Francisco and being part of its grassroots filmmaking culture, Alayan returned to Palestine with the goal of making organic cinema by and about Palestinians as a community; a cinema made through the participation of people coming together to tell stories, against all odds and with means that creatively defy limitations. To this end, Muayad worked extensively with youth and community centers and non-governmental organizations on projects promoting cinema culture in Palestine. He also acted as an instructor of directing and cinematography at several academic institutions.

Alayan co-founded PalCine Productions, a film production company involving a collective of filmmakers and audiovisual artists in Jerusalem and Bethlehem to facilitate collaborative film and media production as well as to provide production services in Palestine. Alayan is also a co-founder of the Palestine Film Meetings, the first of a kind film industry event to be held in Palestine organized by Film Lab Palestine as part of the annual Days of Cinema Film Festival.

## **Filmography:**

- A House in Jerusalem – Feature narrative (in Development)
- The Reports on Sarah and Saleem – Feature narrative 2018 (Director, Producer)
- Love, Theft and Other Entanglements - Feature narrative 2015 (Director, Writer, Producer, Director of Photography)
- Private Sun – Short narrative 2012 (Producer, Director of Photography)
- Sacred Stones – Documentary 2011 (Director, Producer, Director of Photography)
- Mute – Short narrative 2010 (Director, Producer, Writer, Director of Photography)
- Lesh Sabreen? - Short narrative 2009 (Director, Producer, Director of Photography)

## Biography: Rami Alayan (writer and producer)

**Rami Alayan** is a Palestinian film producer, screenwriter and designer. He is producer-writer on the feature film *Love, Theft and Other Entanglements* which premiered at the Berlinale Panorama in 2015 and won two Best Arab Narrative Film awards as well as being nominated for the Best First Feature award at Berlinale, Seattle Film Festival, Taipei Film Festival, Carthage and many others. The film has since been sold to over 20 territories.



Alayan's work centers around designing visual, narrative and interactive experiences that engage and captivate audiences. Whether the final product flickers on a big screen or responds to touches and clicks on a handheld device, Alayan's work is about imagining and designing what's not there but what's possible.

Alayan works with creative teams of filmmakers and software developers to turn a project's vision into a reality. He engages as a screenwriter and interaction designer as well as a producer and project manager. Alayan's educational background encompasses creative, technical as well as business training. He holds a certificate in feature film writing from the UCLA Extension School as well as a master's and two bachelor degrees in computer science and business management from Massachusetts Institute of Technology (MIT).

Alayan's debut as a film director was in 2012 with his short film, *Private Sun*, which was selected to over 70 film festivals all around the world including Palm Springs Shortfest, and Montreal World Film Festival. It won 9 awards including 5 for Best Short Film and was distributed on the BBC Arabic channel. It was also selected among 5 short film productions to represent Palestine in the 2015 country focus at Clermont-Ferrand Short Film Festival.

Alayan co-founded PalCine Productions, a film production company involving a collective of filmmakers and audiovisual artists in Jerusalem and Bethlehem to facilitate collaborative film and media production as well as to provide production services in Palestine.

### Filmography:

- A House in Jerusalem – Feature narrative (in Development)
- The Reports on Sarah and Saleem – Feature narrative 2018 (Writer, Producer)
- Love, Theft and Other Entanglements - Feature narrative 2015 (Writer, Producer, Art Director)
- Private Sun – Short narrative 2012 (Writer, Director, Producer)
- Sacred Stones – Documentary 2011 (Writer)
- Mute – Short narrative 2010 (Writer)
- Lesh Sabreen? - Short narrative 2009 (Writer, Producer)

## **THE REPORTS ON SARAH AND SALEEM**

### **FINAL CREDITS**

#### Starring

Adeeb Safadi

Saleem

Sivane Kretchner

Sarah

Ishai Golan

David

Maisa Abd Elhadi

Bisan

#### With

(in order of appearance)

Jan Kühne

Avi

Hummam Subhi

Israeli Policeman

Raya Zoabi

Flora

Ronnie Barkan

Saleem's Boss

Mohammad Eid

Mahmood

Samia Hussein

Bisan's Mother

Arwa Alkhamour

Eman

Mahmoud Halaika

Naser

Abeer Salman

Katarina

Rebecca Telhami

Ronit

|                  |                                  |
|------------------|----------------------------------|
| Ameen Nayfeh     | Shop Owner                       |
| George Khleifi   | General Mordechai                |
| Reem Jubran      | Waitress                         |
| Riyad Sliman     | Sharif                           |
| Tamara Essayyad  | Bartender                        |
| Osama Aljaberi   | Property Manager                 |
| Riad Deis        | Bakery Driver                    |
| Shadi Barghouthi | Palestinian Policeman            |
| Mohammed Titi    | Palestinian Intelligence Officer |
| Wesam Al Jaffari | Palestinian Policeman            |
| Kamel El Basha   | Abu Ibrahim                      |
| Hanan Al Hillo   | Maryam                           |
| Bashar Hassuneh  | Ronit's Boyfriend                |
| Thaer Al Azzeh   | Palestinian Policeman            |
| Elias Salameh    | Palestinian Security Officer     |
| Mahmood Alayan   | Jeweler                          |
| Amer Khalil      | Judge                            |

|                 |                                 |
|-----------------|---------------------------------|
| Thaer Mitwali   | Israeli Undercover Agent        |
| Hakam Deis      | Boy at Traffic Light            |
| Rami Ahmad      | Israeli Policeman               |
| Haifa Jeries    | Israeli Policewoman             |
| Christin Hodaly | TV Reporter                     |
| Laila Al Azza   | Kareem                          |
| Huda Al Imam    | Israeli Protestor               |
| Voice Actors    |                                 |
| Khulood Badawi  | News Reporter                   |
| Yuval Ben Ami   | Radio Presenter                 |
| Raddi Salah     | News Presenter                  |
| Omayya Alayan   | TV Presenter                    |
| Directed by     | Muayad Alayan                   |
| Written by      | Rami Alayan                     |
| Produced by     | Muayad Alayan                   |
|                 | Rami Alayan                     |
|                 | PalCine Productions - Palestine |



Co-Producers

Hanneke Niens

Hans de Wolf

KeyFilm - Netherlands

Rebekka Garrido

Manderley Films - Germany

Rodrigo Iturralde

Georgina Gonzalez

Alejandro Durán

Monofilms - Mexico

Amal Alayan

Executive Producer

Hanna Atallah

Associate Producer

Enas I. Muthaffar

Line Producer

Abeer Salman

Production Managers

Abeer Dahbour

Noor Hodaly

Director of Photography

Sebastian Bock

Editor

Sameer Qumsiyeh

Casting Director Salim Abu Jabal

Art Director Bashar Hassuneh

Costume Designer Hamada Atallah

Hair and Make Up Omayya Salman

Camera

First Assistant Camera Marie Noflak

Second Assistant Camera Mohammed Shalodi

Third Assistant Camera – DIT Nurin Kaoud

Still Photographer Shayma Awawdeh

Grip and Light

Gaffer Tobias Bechtloff

Best Boy Christian Bechtloff

Grip Ibrahim Handal

Additional Assistant Ali Hummam

Sound

Recordists

Sameer Qumsiyeh

Tariq Elayyan

Boom Operators

Saliba Rishmawi

Yazid Dadu

Mohammed Shalodi

Art

Props Master & Set Dresser

Sami Zarour

Set Design Assistant

Mutaz Rayyan

Graphic Design

Engrid Khoury

Samer Hijazi

Mokhtar Paki

Directing Department

First Assistant Director

Reem Jubran

Second Assistant Director

Nada El-Omari

Script Supervisor

Christina Zahran

Production Department

Production Assistants

Shada Vazouz

Wesam Al Jafari

Location Assistant

Munjid Kharoufeh

Runners

Ali Subhi

Ramez Elayyan

Thaer Mitwali

Extras Coordinator

Christin Hodaly

Wardrobe

Wafa AlazzeH

Security

Ghassan Abu Ajamieh

Eyad Mousa

Translation

Salam Qumsiyeh

Rima Issa

Hummam Hussein

Anne van den Broeke

Catering

Arab Orthodox Club - Beit Jala

Production Accountant

Walid Siam

Additional Assistants

Tareq Karram

Mohammad Al-Masalmeh

Post-Production

Image Post-Production

Filmmore Amsterdam

Remco Mastwijk

DI Supervisor

Miga Bär

DI Producer

Fleur van Eldik

Colorist

Wouter Suyderhoud

Conform Editor

Maarten Heijblok

DCP Mastering

Erik Demeris

Gideon Schaaps

VFX Supervisor

"Stefan Beekhuijzen, NVX"

VFX Artists

Matthijs Slijkhuis

Berenice Diman

Joep de Koning

Praba Anandasundaram

Title Design

Jesse Hovestrijdt

English Subtitling

Roeline Knottnerus

Sound Post-Production

Tone Studio Athens

Sound Edit

Sameer Qumsiyeh

Sound Designer

Giannis Giannakopoulos

Sound Mixer

Kostas Fylaktidis

Studio Assistant

George Siekris

Original Music

Charlie Rishmawi

Tarik Abu Salameh

Frank Gelat

Musical Performance

Mohammad Alrjoob

Music Recording

John Handal

Jacob Atrash

Music Track

'Fil Zaman'

by Apo & The Apostles

'Mood'

by Faraj Suliman

Archival footage

Ma'an News Network

Palestinian Media & Communication Company

PalCine Team

Office Manager

Khaled Shihabi

KeyFilm Team

Project Coordinator

Karina van Tol

Assistant Producer

Isabelle Moree

Manderley Films Team

Junior Producer

Jule Jäger

Extras

Abd Nasser

Miral Rizq

Abdallah Banoura

Mohammad Abd Aljawad

Abdallah Mu'tan

Mohammad Abu Nee'

Abdallah Salman

Mohammad Ayesh

Abeer Dahbour Halaika

Mohammad Barahmeh

Ahmad Adeeleh

Mohammad Hadyeh

Ahmad Hasanat

Mohammad Oubediyeh

Ahmad Jibat

Mohammad Rakan

Ahmad Rjoub

Mohammed Shalodi

Alaa Hanani

Monica Mukarker

Ali Abu Ayash

Muhannad Alaraj

Ali Alttos

Muna Ma'rof

|                   |                    |
|-------------------|--------------------|
| Ali Awwad         | Munther Banoura    |
| Ali Obeid-Allah   | Mutaz Rayan        |
| Ameer Elayyan     | Nada El Omari      |
| Ameer Fawaka      | Nadeem Abu Bakr    |
| Ammar Jabali      | Naheel Abu Sabah   |
| Andrew Kharoufeh  | Nataly Awad        |
| Angie Handal      | Nelly Salman       |
| Aous Zubeidi      | Nichodmos Qaisiyeh |
| Areen Khoury      | Nicholas Jarad     |
| Aseel Jameel      | Nidal Al Azza      |
| Asher Silberman   | Nizar Jbara        |
| Ateer Jameel      | Nizar Qaraqe'      |
| Bara' Alwahadneh  | Nurin Qaoud        |
| Baseel Abdallah   | Odai Haltam        |
| Bassam Almunayer  | Ophelia Bayatnah   |
| Batoul Nasreyeh   | Osaid Humeidan     |
| Christian Rolland | Osama AlazzeH      |
| Christina Zahran  | Othman Othman      |
| Dareen Amouri     | Paul Khoury        |
| Diana Tbeileh     | Rabee' Hanani      |
| Elias Sabat       | Radwan Jabali      |
| Emily Abu Sabah   | Raed Aljafari      |
| Engrid Khoury     | Raed Hazboun       |
| Enrique Vera      | Rakan Dajani       |
| Fadel Abu Sneineh | Ramez Elayyan      |



|                      |                    |
|----------------------|--------------------|
| Fida Abu Sabah       | Ramez Qunqar       |
| George Nazzal        | Rami Alayan        |
| Ghanayem Houz        | Ramzi Abu Ajamiyeh |
| Ghassan Abu Ajamiyeh | Raneen Zalatimo    |
| Ghattas Kharoufeh    | Rayan Brand        |
| Hadeel Khleif        | Rayan Qub          |
| Haitham Hammad       | Razi Mukarker      |
| Haitham Sbeih        | Rizq Al Khateeb    |
| Hanan Abu Sabah      | Ronza Kamel        |
| Hanan Nustas         | Sa'eed Hmeidan     |
| Hani Amra            | Safiyeh Jadallah   |
| Hani Salman          | Saif Al Din Ayad   |
| Hanna Atallah        | Salah Abu Ne'meh   |
| Hazem Abu Teen       | Salam Qumsiyeh     |
| Ibrahim Handal       | Saliba Qunqar      |
| Ibrahim Katallo      | Saliba Rishmawi    |
| Ihsan Qaraqe'        | Salim Abu Jabal    |
| Izaat Abu Sabah      | Sameera Durzi      |
| Jameel Hilmi         | Samer Qumsiyeh     |
| Jameel Zuwaydeh      | Sami Al Batsh      |
| Jawdat Sayeh         | Sana' Zarzar       |
| Jeries Abu Jaber     | Sanad Salameh      |
| Johnny Daoud         | Shada Vazouz       |
| Johnny Kheir         | Shadi Sarhan       |
| José Otaola          | Shahd Awawdeh      |

Julia Neumann

Shibli Albaou

Julian Nisan

Sireen Humeidan

Kamal Qa'bar

Suhaila Abu Eid

Khader Zeidan

Suliman Mukarker

Khalil Hammash

Talin Hosh

Khristo Nazzal

Tarik Karram

Laila Hawash

Victor Al Arja

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Jad Market - Beit Jala

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Palestine Ahliya University

Nipkow Program

|  |                                  |
|--|----------------------------------|
| See-Through Films                        | Awtar Studio - Beit Sahour       |
| Aarhus Film Workshop                     | Al-Hala Alqam Company            |
| Shepherds Beer                           | Al Jibrini Company               |
| Singer Café - Beit Sahour                | Thalitha Kumi School             |
| Al Jisser Bar - Beit Sahour              | Rivoli Jewelry Store             |
| Collage Productions                      | Raafat Alayan Law Office         |
| Power Productions                        | Jafra Kids Store                 |
| Angel Hotel - Beit Jala                  | Verona Sweets                    |
| Beit Jala Municipality                   | Mousa Salon                      |
| Beit Sahour Municipality                 | King of Falafel - Jerusalem      |
| The Palestinian Ministry of Culture      | Ma'an News Network               |
| The Palestinian Ministry of Interior     | PalMedia                         |
| The Palestinian Ministry of Awqaf        | Alquds Educational Television    |
| The Palestinian Police                   | Nuran Association                |
| The Palestinian National Security Forces | Baladi Center for Culture & Arts |
| Dar Al Kalima College University         | Divano Restaurant                |
| Al Madina Supermarket                    | Soq Al Sha'b Supermarket         |
| Al Ameen Bakery                          | Jawf Water                       |
| Al Ayed Restaurant                       | Hashweh Corporation              |
| Brasserie Restaurant                     | Hakimi Law Office                |

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