

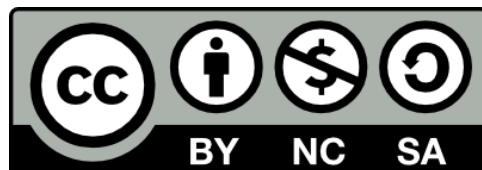
# FILMS ON THE HISTORY of the PALESTINE-ISRAEL CONFLICT

compiled with brief introduction  
and commentary by Rosalyn  
Baxandall

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## Introduction

This compilation of films that relate to the Palestinian-Israeli struggle was made in July 2014. The films are many and the project is ongoing.

Why film? Film is often an extraordinarily effective tool. I found that many students in my classes seemed more visually literate than print literate. Whenever I showed a film, they would remember the minute details, characters names and sub-plots. Films were accessible and immediate. Almost the whole class would participate and debates about the film's meaning were lively. Film showings also improved attendance at teach-ins. At the Truro, Massachusetts, Library in July 2014, the film *Voices Across the Divide* was shown to the biggest audiences the library has ever had, even though the Wellfleet Library and several churches had refused to allow the film to be shown. Organizing is also important. When a film is controversial, as many in this pamphlet are, a thorough organizing effort including media coverage will augment the turnout for the film.

Many Jewish and Palestinian groups list films in their resources. This pamphlet lists them alphabetically, and then by number under themes and categories; the main listings include summaries, to make the films more accessible and easier to use by activist and academic groups.

1. **5 Broken Cameras**, 2012. Co-directed by Palestinian Emad Burnat and Israeli Guy Davidi. A first-hand account of protests in Bil'in, a West Bank village affected by the Israeli West Bank barrier, the documentary was shot almost entirely by Palestinian farmer Emad Burnat, who bought his first camera in 2005 to record the birth of his youngest son. Structured around the destruction of Burnat's cameras, the filmmakers follow one family's evolution over five years of turmoil. The film was nominated for an Academy award in 2012.
2. **500 Dunam on the Moon**, 2002. Directed by Israeli director Rachel Leah Jones about Ayn Hawd. A documentary of a Palestinian village captured and depopulated by Israeli forces in the 1948 war. In 1953 Marcel Janco, a Romanian painter and a founder of the Dada movement, helped transform the village into a Jewish artists' colony, and renamed it Ein Hod. The film tells the story of the village's original inhabitants, who, after expulsion, settled only 1.5 kilometers away in the outlying hills. Their new Ayn Hawd cannot be found on official maps, as Israeli law doesn't recognize it, and its residents, deemed "present absentees" by the authorities, do not receive basic services such as water, electricity or an access road. Rachel Leah Jones' filmmaking debut is a critical look at the art of dispossession and the creativity of the dispossessed.
3. **Ajami**, 2009. Written and directed by Scandar Copti, a Palestinian, and Yaron Shani, an Israeli. Five different stories based in the Ajami neighborhood of Jaffa where Arabs, Palestinians, Jews, and Christians all reside, are explored in non-linear fashion. Israeli Arab Omar is in love with a Christian girl and struggles to protect his family from a violent gang. Malek, an illegal Palestinian, works odd jobs to earn money for his mother's operation. An Israeli cop, Dando, diligently searches for his missing brother, who may have been killed by Palestinians, while Binji is outcast by friends and family for associating with an Israeli girl.
4. **Al-Nakba: The Palestinian Catastrophe 1948**, 1996. A 58-minute documentary in English by Benny Brunner and Alexandra Jansse. The film follows the events that surround the 1948 Palestinian exodus. Filmed in 1996 and based on *The Birth of the Palestinian Refugee Problem, 1947–1949*, a book by Benny Morris, it is the first documentary film to examine the displacement of 750,000 Palestinians during the birth of the state of Israel. The film shifts between interviews with Palestinian refugees and the reactions of Irgun and Haganah soldiers who witnessed and participated in the events of 1948.
5. **Am Rand der Hoffnung (On the Edge of Hope)**. 2006 documentary. Director: Gerd Schneider. In summer 2005, Israel withdraws from the Gaza-strip. While the world's eyes are fixed on the small area on the Mediterranean, life goes on in its own absurd way in the West Bank. The focus is on a 35-year-old Palestinian named Ramadan, who is living in Qalandia refugee-camp even though he has a good job: as a camera-operator for Al-Jazeera at the Ramallah office of the well-known Arabian network. The camera gives him the feeling of producing something meaningful while his homeland is caught in daily absurdities. German language.
6. **Amos Oz: The Nature of Dream**, 2009, is an Israeli documentary film written, directed and produced by Yonathan and Masha Zur (Yonathan & Masha Films). It is a portrait of Israeli author Amos Oz, author of the memoir *A Tale of Love and Darkness*, and his efforts toward peace in the Middle East. The film follows Oz for two years as he meets readers in Israel and all around the world and works to

promote the Two-State Solution to the Israeli-Palestinian conflict. Oz meets fellow-writers, including Salman Rushdie, Paul Auster and Nadine Gordimer, offers advice to the Israeli president Shimon Peres, and conducts a long dialogue with Palestinian intellectual Sari Nusseibeh.

7. **Another Side of Peace** was shot in both Israeli and Palestinian territories, and features several multi-cultural peace organizations. It chronicles the life of Israeli Roni Hirshenzon, who lost both of his sons to terrorism and subsequently co-founded Parents Circle as a support group for bereaved families who have lost loved ones to the Middle East conflict. The film includes historical archival footage and commentary from Hirshenzon and other parents of slain children. Through Parents Circle, Hirshenzon and his Palestinian counterpart, Ghazi Brigieth, coordinate seminars for families, while coming to terms with their own losses through their work for others.
8. **Arna's Children** is a 2004 Dutch-Israeli documentary film directed by Juliano Mer Khamis and Danniell Danniell about a children's theater group in Jenin in the Palestinian territories established by Arna Mer-Khamis, the director's mother, an Israeli Jewish political and human rights activist. The film, which portrays the lives of Arna Mer-Khamis and the children members of the theater, won "Best Documentary Feature" in the 2004 Tribeca Film Festival. Three of the theater children—Ala, Nidal, and Ashraf—died in various operations or while resisting the Israeli army. Yussef committed a suicide attack in Hadera in 2001, murdering four civilians. Two other children, Daud and Zakaria, were imprisoned. The director of the film, Juliano Mer Khamis, was assassinated in Jenin on 4 April 2011 by masked militants.
9. **As the Poet Said**, produced and directed by Nasri Hajjaj in 2009. This is a documentary about the Palestinian Poet, Mahmoud Darwish (1941-2008), one of the most popular and loved Arab poets. Considered the most significant cultural symbol of the Palestinian people, his death was a great loss not only to his people but also to the Arabic poetry scene. His work has been translated to more than 35 languages.
10. **At Helm: Martin Luther King in Palestine**, 2013. Directed by Connie Fields, it is about a specially-selected African-American gospel choir which goes to Palestine to sing in a play about Martin Luther King Jr. written by Claybourne Carson. The play, performed by the Palestine National Theater and the choir, is presented to audiences all over the West Bank. The choir members become witnesses to life under occupation and a non-violent movement for social justice. It proves to be an intense cultural exchange between two peoples, encompassing the joy of new friendships, creative collaborations, and eye-opening experiences. No one who participates remains unchanged.
11. **At the Green Line** is a 2005 documentary made by Jesse Atlas that profiles several members of Courage to Refuse, a political group that refuses service in the Israeli military, and several Israelis serving in the military as part of their reserve duty. The title refers to the 1949 Armistice line between Israel and Syria, the Jordanian-held West Bank and Egyptian-held Gaza Strip. The film takes a look at the conflict between Israelis and Palestinians from the perspective of soldiers in the Israeli Defense Force. It discusses the motivations of both those who refuse service, and the feelings of soldiers actively serving, weighing various issues related to suicide bombings, checkpoints, and the West Bank barrier.

12. **Balagan.** Dir. and screen-written by Andres Veiel, 1994. This German documentary looks at the provocative performance of a Jewish-Palestinian theater group based in the seaside town of Akko, in Israel, including their relationships backstage. The avant-garde free form play they present, *Arbeit macht frei vom Toidtland Europa (Work [will] make you free – of Europe, land of Death)*, a reference to the phrase, “*Arbeit macht frei (Work will make you free)*” that stood above the gates to Nazi concentration camps, particularly Auschwitz, sharply criticizes the modern Israeli obsession with the Holocaust, viewing it as a new religion. It was screened at the 1994 Berlin International Film Festival, and won the Peace Film Award, the Camera Award, and the silver German Film Award. “Balagan” is the Hebrew translation for “feeling of chaos in head and stomach,” “nausea.” “A valuable glimpse into the complex portrait of modern Israel.” – Anne Frederiksen, review of *Balagan*, “Der Gerechte,” in *Die Zeit Online* (29. April 1994).
13. **A Boy Called Mohammed**, 2002. A short (10 minute) Palestinian DVD in color. Directed by Najwa Najjar, who meets and films a boy, Mohamed, living in the refugee camp of Qalandia, near the checkpoints that besiege Ramallah. Thousands of Palestinians pass by there every day loaded with parcels trying to go from Jerusalem to Ramallah or to pass through the Occupied Territories in Israel. There Mohamed, who had to leave school, works with a hand-cart as a porter. He tells the stories of his mother, his grandmother, and creates an imaginary life—where there is hope, which helps him forget the harsh reality within the camp.
14. **Breaking the Silence**, 2005. Director Doi Toshikuni is a Japanese independent journalist. In the spring of 2002, during military operations in the West Bank, the Israeli army laid siege to the Balata refugee camp and invaded the Jenin refugee camp. Over the course of two weeks, the lives of Palestinians facing siege, destruction, and death were documented on camera. Two years later, a group of young Israeli ex-soldiers and officers held a photo exhibition in Tel Aviv, entitled “Breaking the Silence,” through which they confessed to acts of aggression during their duty in occupied territories as members of what is called “the most moral army in the world.” Placed in positions of absolute authority in the occupied territories, the young soldiers had increasingly lost their sense of humanity, ethics and morality becoming “monsters,” they said. Seeking to regain their own humanity and hoping to contribute to the revival of an Israel itself afflicted by the occupation, they decided to speak out. The soldiers’ testimony and the ambivalence of their families reveal the deep shadows that the occupation has cast on Israeli society.
15. **Budrus** is a 2009 Israeli/Palestinian/American documentary film directed by Julia Bacha, produced by Ronit Avni, Rula Salameh, and Julia Bacha, and with a screenplay by Bacha. The film is about non-violent demonstrations conducted by the residents of Budrus (a Palestinian town in the Ramallah and al-Bireh Governorate) during the early 2000s to protest against the building of the Israeli West Bank barrier inside of the village. Budrus, a town with a population of 1,500, was set to be divided and encircled by the barrier, losing 300 acres of land and 3,000 olive trees critical for economic survival and sacred to the town’s intergenerational history. The film tells the story of Ayed Morrar, a Palestinian whose work for Fatah had led to five detentions in Israeli jails, but whose

momentous strategic decision that the barrier would be best opposed by nonviolent resistance had far-reaching ramifications.

16. **Checkpoint**, 2003. (80 minutes.) Documentary Filmmaker Yoav Shamir's film depicts the checkpoints that the Israel Defense Forces man in the Palestinian Authority. *Checkpoint* (original title: *Machssomim*) shows the everyday interaction between Israeli soldiers and Palestinian civilians at the key Israeli Defense Forces checkpoints. The film won five awards at various film festivals, including Best International Documentary at the Hot Docs Canadian International Documentary Festival, best feature-length documentary at the International Documentary Film Festival Amsterdam and the Golden Gate Award for Documentary Feature at the San Francisco International Film Festival. Although generally well received, the film was also controversial and reactions from audience members and critics were sometimes very angry.
17. **Chronicles of a Refugee**, 2008, is independently produced and directed by Perla Issa, Aseel Mansour, and Adam Shapiro. Filmed in 17 countries, 18 refugee camps, 36 cities, with more than 300 interviews, *Chronicles of a Refugee* gives voice to Palestinian refugees displaced in 1948 and their descendants. It is a 6-part documentary film series looking at the global Palestinian refugee experience over the last 60 years, and includes a wide range of age, socio-economic status, cultural and education levels. It is in Arabic with English subtitles.
18. **Close, Closed, Closure** (2002) is a documentary film by Ram Loevy that aired on Israel's Channel 8, describes life in the occupied Gaza Strip three years before Israel unilaterally disengaged from there in 2005. The film employed both Israeli and Palestinian film crews to tell the story behind the intense frustrations of the local population, which erupted in the Second Intifada and the 2008-2009 Gaza War. It simultaneously presents the attitudes of two conflicting groups in Israel: the rightwing settlers who express their contempt for the local population, and the leftwing peace camp that demands an Israeli withdrawal. The title derives from the frequent closures of Gaza by the Israeli government—during the filming, the border between Israel and Gaza was closed, opened, and closed again.
19. **The Color of Olives**, 2006, (Arabic: *لawn al-Zaytoon*, Lawn al-Zaytoon) is a documentary film that captures moments from the lives of a Palestinian family. It was filmed in Masha, a Palestinian village 15 miles from Tel Aviv. Mexican director Carolina Rivas focuses on a Palestinian family of eight, headed by Hani and Monira Amer. Recently a wall has been completed and is separating Israel from the West Bank. Because of the wall, Hani has had his orange and olive groves separated by electrified fences, a military road and a checkpoint.-Rivas' film shows how Hani and his children wait patiently each morning for soldiers to unlock the gate so that Hani can go to work and his children can get to their school. *The Color of Olives* was shot using only natural light. In the United States, the movie opened in New York at the Two Boots Pioneer Theater in the East Village.
20. **Control Room** is a 2004 documentary film made by Egyptian-American filmmaker Jehane Noujaim that documents Al Jazeera and its relations with the US Central Command (CENTCOM) and other news organizations that covered the 2003 invasion of Iraq. There is a spectrum of opinion that surrounds

the Qatar television news network Al Jazeera. Throughout the film, US Secretary of Defense Donald Rumsfeld appears at press conferences, complaining about the propagandist nature of Al Jazeera. Paradoxically, another clip shows Muhammad Saeed al-Sahhaf, the Iraqi Minister of Information, accusing the television organization of transmitting American propaganda. The contrasting views between the documentary's central figures are not so clear cut. Early in the movie, press officer Lt. Rushing remarks that Al Jazeera's bias leads it to focus exclusively on American tanks and Iraqi casualties, yet he later shows that agencies such as Fox News also hand-pick material. Finally he agrees that both sides leave out material. Samir Khader, a senior producer of Al Jazeera, claims the network's purpose is to shake up the rigid infrastructure of Arab society, which he says has fallen behind, culturally and technologically, because of its social intolerance to other cultures and perspectives.

21. **Corner Store**, 2010, is a documentary film produced and directed by Katherine Bruens with Sean Gillane acting as both cinematographer and co-writer. Filming began in December 2009. Yousef Elhaj, owner of a corner grocery store in San Francisco, is the focus of the film, which is structured as a first-person narrative with an informal and intimate tone, and shot largely as cinema vérité. The camera introduces the audience to Yousef, who left Palestine ten years ago during the Second Intifada. As an economic refugee, he is forced to leave his wife and children behind. During the interceding decade, Yousef works alone in the store and lives alone in the store's small back room, which also serves as the office and stock room. As his children grow into young adults, he has only been to visit them once, and then for only ten days. Yet he has put everything into ensuring the success of his business, working from eight in the morning until midnight or later seven days a week, 365 days a year for ten years. The film then follows the family as they embark on new challenges and adjustments as Palestinian Americans in the U.S. The filmmakers traveled to the West Bank to capture Yousef's return and the culturally beautiful but politically unstable condition of the West Bank today. They documented their journey with a daily blog so supporters at home could track the production.
22. **Cover-Up: Behind The Iran-Contra Affair**, 1988. Produced by Barbara Trent and David Kaspar in the US. *Cover-Up* begins with a charge by Barbara Honegger, who worked for the Reagan-Bush campaign for a while in 1980, that the Republicans promised arms to the Iranians if they delayed returning the hostages taken at the American Embassy in Teheran until after the Presidential election. American arms began flowing to Iran soon thereafter. The film shows that Congress avoided following up leads of extensive drug trafficking by the C.I.A. The Administration's complicity in the drug trade is contrasted with shots of the President and Nancy Reagan expressing their opposition to drugs. The movie ends with charges of a plan, involving both Lt. Col. Oliver L. North and Vice President Bush to "suspend the American Constitution," and with warnings of the impact of political contributions by right-wing groups.
23. **The Curfew** [*Hatta ishara akhar*], produced by Rashid Mashawari, 1993. The first-ever Palestinian feature film from the Gaza Strip, *Curfew* is the story of a Palestinian family living in a refugee camp in the year 1993, just before the peace negotiations started. At the start of the film, the Israeli army announces a curfew, which will last until further notice. Abu Raji's family has just received a

letter from one son studying in Germany when they are interrupted by the news. Streets empty, doors shut, and stores close. But even in such strange times, family drama continues just like always. The story captures 24 hours within the life of one household, representing the drama of a people that has lasted for decades. Those in the camp develop alternative ways that this family and community survive despite the curfew. There is a well-structured system of trade that goes on between neighbors. When a neighbor needs milk they simply let the family know and Radar passes money through another window to his neighbor friend, who quickly passes on the milk. This complicated system of neighborly support works to symbolize not only the ongoing resilience of the Palestinian people, but the tremendous outpouring of support and communication which lies at its core.

24. **David and Fatima**, 1983, US, directed by Alain Zaloum. The film is basically Romeo & Juliet, but with a Jew and a Muslim. David, the handsome IDF soldier, falls in love with Fatima, the beautiful Palestinian Muslim. Of course, their love is forbidden, and so the romance must be kept a secret from friends and family. Things get violent when their secret gets out and the two are forced to risk it all to be together.
25. **Death in Gaza**, 2004. Documentary. (80 mins.) Director and cameraman: James Miller; producer: Saira Shah. The documentary portrays the horror of the Israeli conflict and the resulting death of its director, James Miller, a Welshman. *Death in Gaza* is about the Israeli-Palestinian conflict, opening in the West Bank but then moving to Gaza and eventually settling in Rafah where the film spends most of its time. It concentrates on three children, Ahmed (age 12), Mohammed (age 12) and Najla (age 16).
26. **Debris Palestine**, 2002. DVD color, short film, directed by Abdel Salam Shehada. Israeli bulldozers destroy the house of a peasant family and their olive grove to make way for the construction of new settlements. Fahmi Saleh and his wife had given many olive trees the names of their children. In *Debris*, Shehada not only tells the story of a family whose basis of existence is destroyed, but also with what dignity—despite the impotence and constant humiliation—they continue to remain and work their land.
27. **Divine Intervention** (Arabic: إلهي تدخل) is a 2002 film by the Palestinian director Elia Suleiman, which may be described as a surreal black comedy. The film consists largely of a series of brief interconnected sketches, but for the most part records a day in the life of a Palestinian living in Nazareth, whose girlfriend lives several checkpoints away in the West Bank city of Ramallah. One lyrical section features a beautiful sunglasses-clad Palestinian woman whose passing by not only distracts all eyes, but whose gaze causes Israeli military checkpoint towers to crumble. The director features prominently as the film's silent, expressionless protagonist in an iconic and powerfully moving performance that has been compared to the work of Buster Keaton, Jim Jarmusch and Jacques Tati. The film is noted for its minimal use of dialogue, slow pace and repetition in behavior by its characters.
28. **Don't Touch My Holocaust**, 1994. Israeli film director Asher Talim, originally from Tangier, Morocco, poses a question to all of us, even those apparently not directly affected: What do we—the generation after—have to do with the Holocaust? Talim has created a profound and complex film, a mirror reflecting



us in depth. Focusing on the Akko Theater Center's award-winning performance, *Arbeit Macht Freil*, also featured in the German documentary, *Balagan*, he documents the actors and the audiences over a three-year period, scrutinizing their souls.

29. **Dreams Deferred: The Struggle for Peace and Justice in Israel and Palestine**, 2011. Documentary. Director: Jennifer Hitchcock. The film highlights the voices, opinions, and actions of the quickly growing number of Israelis. (69 minutes.)
30. **The Dupes** (Arabic: إنوع و د خ م ل ا Al-makhdu'un) is a 1973 film drama directed by Syrian Tewfik Saleh and based on Ghassan Kanafani's 1963 novel, *Men in the Sun*. The film portrays the lives of three Palestinian refugees after the 1948 Nakbaba following three generations of men who made their way from Palestine to Iraq on the hope of reaching Kuwait to pursue their dreams of freedom and prosperity. *The Dupes* received very positive reviews from critics and won multiple awards locally and internationally.
31. **The Earth** (Original title: *Al-ard*), 1969. Youssef Chahine, Egypt. The focus is on a small village in the Nile Delta region where peasant farmers rely on Nile water to irrigate their crops, especially cotton as a cash crop. The authorities (in the 1930s Egypt was a semi-autonomous monarchy but still ultimately under British control) allow the fellaheen (peasants) 10 days of water (per year). This is barely enough but then news filters through that the ration is to be reduced to five days. The villagers must organize themselves to protest and to put their case. However, there are different interests for the mayor, the wealthier landowners and the local bey (noble rank) and they conspire to maintain their own status so that the main burden falls on the fellaheen. The central conflict focuses on Abou Swelem the most respected of the fellaheen, who has remained on the land while his two former comrades in the 1919 rising against the British have "progressed" to positions in the town or in business and now carry the honorary title "sheikh." Eventually the villagers will have to fight for their land and their crops. The socialist realist film shows why political oppression does not necessarily lead to a sense of solidarity among the disinherited.
32. **Encounter Point**, 2006, is an award-winning film directed by Ronit Avni and Julia Bacha. It depicts different families that have been affected by the violence in Israel between Israelis and Palestinians. In this film, Just Vision, a non-profit organization, follows the families for 16 months, beginning the journey by documenting the ongoing troubles between the Israelis and Palestinians. The team conducted 475 preliminary interviews and did two years of research before embarking on the journey. The crew traveled throughout Israel, from Tel Mond, Tulkarem, Hebron, and Haifa, where parents and loved ones have been attempting to end the violence by joining—or beginning their own—peace organizations and awareness campaigns.
33. **Exodus** is a 1960 epic war film made by Alpha and Carlyle Productions and distributed by United Artists. Produced and directed by Otto Preminger, the film was based on the 1958 novel *Exodus*, by Leon Uris. The screenplay was written by Dalton Trumbo. Widely characterized as a "Zionist epic," the film has been identified by many commentators as having been enormously influential in stimulating Zionism and support for Israel in the United States. Although the film softened the anti-British and anti-Arab sentiment of the novel, the film remains

controversial for its depiction of the Arab-Israeli conflict, and for what some scholars perceive to be its lasting impact on American views of the regional turmoil. It is also famous for Preminger's hiring of screenwriter Dalton Trumbo, who was blacklisted for being a Communist. The hiring opened the way for his being sought for other scripts by other studios. The film is based on the events that happened on the ship *Exodus* in 1947 as well as events dealing with the founding of the state of Israel in 1948.

34. **Fatenah**, 2009, is the first 3D animated film made in the Palestinian territories. Directed and written by Ahmad Habash, it revolves around the main character, a young adult living in Palestine who discovers a lump while conducting a self-examination-and her attempt to get medical attention-while living in the Palestinian territories.
35. **Field Diary**, Amos Gita, Israel, 1982. This film, which takes a critical look at the Lebanon War, was rejected by the only TV channel in Israel, which led to Gitai leaving Israel for France, where he would continue his career for the next decade. He won many international prizes and the film was shown at the Lincoln Film Society in New York. In 1982, Gitai took a small camera crew to the West Bank and started filming the day-to-day business of the Israeli occupation. The result was a landmark in Israeli cinema; Gitai has spoken about the film as portraying the end of the "myth of the good occupation"—the belief that, in the territories captured after the 1967 War, Israel would be a very different kind of occupying power 15 years later. Most of the film is shot from a moving car on the outskirts of the action. Gitai's film shows the occupation in a very different light. *Field Diary* introduced what would become Gitai's signature style: the long, lateral tracking shots that, as Yann Lardeau noted in *Cahiers du Cinéma*, "become a question of morality...we never enter into the reality of the war, but we always remain on the edge of the scene."
36. **The Film that Wasn't** is a two-part documentary series about interrogations in Israel and the Occupied Territories, including the use of torture in those interrogations. It aired on Israeli television in 1993 and 1994. Director Ram Loevy says he was inspired to create the film in 1991 after reading the frequent accounts in the press of Palestinians being tortured during the First Intifada. He broached the idea with Yoseph Barel, who headed Israeli Television at the time, but was quickly rejected. The political climate in the country was not ripe for such a controversial film. Things changed rapidly in 1992, when the left-leaning Alignment Party under Yitzhak Rabin defeated the Likud Party in the elections. Soon after the elections, Loevy was informed that his proposal had been approved. He immediately brought veteran producer Liora Amir-Barmatz on board and began investigating the contentious topic. It was at this point that Loevy and Amir-Barmatz decided that the series should consist of two distinct episodes. The first would focus on interrogations within the Green Line, mainly as committed by the Israeli police. The second episode would focus on torture in the West Bank and Gaza Strip, particularly as used by the Israel Defense Forces (IDF) and the Shabak (General Security Service) against Palestinian prisoners. They planned to be very clear that the cases they examined were real, and not some propaganda tool designed to malign Israel. All testimonies would be corroborated by multiple sources, and the body that conducted the torture would be offered a platform to respond to the charges.

At the same time, they insisted that they would not accept generalities or whitewashing of the cases in lieu of an explanation.

37. **First Picture**, 2006, is a documentary film by Akram Al-Ashqar. It follows the story of a Palestinian child from Tulkarm Camp for the Palestinian refugees. Born in one of the Israeli prisons, he spent more than two and a half years there. Then he was separated from his mother, who was arrested and remains imprisoned by the Israelis. Even after being freed to be with his father and his mother's friends, the child is totally affected by his memories of the camp.
38. **The Flat**, 2011, Amos Goldfinger. Although enthusiastically publicized as an unpredictable and astonishing trip into buried history revealing unpopular truths about the Israeli past, *The Flat* – or *Ha-dira* in Hebrew – ultimately fails to deliver on its proclaimed promise. Instead, the film adheres closely to the acceptable parameters of Zionist discourse, offering little to challenge prevailing conceptions about the film's ostensible focus: the controversial relationship between Zionism and National Socialism. *The Flat* follows Goldfinger's quest for answers after he discovers that his late grandparents, Kurt and Gerda (née Lehmann) Tuchler, maintained a close and long-standing friendship with high-level Nazi propagandist Leopold von Mildenstein and his family. The quest begins as Goldfinger and his mother, Hannah, find copies in Gerda's former apartment of the notorious Nazi Party Berlin newspaper *Der Angriff*, in which a series of articles appears under the title "A National Socialist Goes to Palestine." It was theatrically released in Israel in September 2011. It played continuously for thirteen months and has received rave reviews. *Time Out Tel Aviv* chose to place the film at the top of its recommended films for 49 weeks under the headline: "not to be missed" and chose it as one of the 25 most important art works from around the world for 2011. It was theatrically released in Germany in June 2012. The German version of the film features the voice of renowned German actor Axel Milberg taking on the role of narrator Arnon Goldfinger. It was theatrically released in USA in October 2012.
39. **Ford Transit**, Hany Abu-Assad, Palestine, 2002. A portrait of a driver of a Ford Transit taxi, the film humorously observes the resilient inhabitants of Palestinian territories. "Staying in one place is killing me," says Rajai, the charismatic West Bank refugee who serves as the center of the feature film. Although this comment was made while explaining his unorthodox career choice of being a taxi driver, Rajai's attitude can be applied on a larger level to describe the feeling of a generation of refugees who live under the thumb of Israeli occupation.
40. **Forget Baghdad: Jews and Arabs/The Iraqi Connection**, Germany, Switzerland, 2003. The son of a Shi'ite Muslim emigrant family that fled Iraq for political reasons, Swiss film director Samir has created a brilliant tour de force in his new documentary *Forget Baghdad*. This entertaining, ironic and visually stunning film essay begins as an exploration of the history and lives of exiled Iraqi Jewish writers, former members of the Communist Party, who now live in Israel. Their interviews are seamlessly layered and interwoven with fabulous Movietone newsreels, kitschy Egyptian musicals, and even Schwarzenegger's *True Lies* as the filmmaker asks, "What does it mean to be an enemy of your own past?" But this is not simply a recounting of individual memories. Patriotism, exile, cultural identity and persecution in both Iraq and Israel are all explored through these

writers' stories and their exquisite, sometimes painful, often sumptuous descriptions of life in two worlds. New meanings emerge from the eerie presence of the World Trade Center and images of the first Gulf War. Both emotionally moving and thought-provoking, *Forget Baghdad* is also a plea for reconciliation and shows the stereotyping of Jews and Arabs in a hilarious way.

41. **The Fourth World War.** Dir. Jacqueline Soohen and Richard Rowley, US, 2003. From the front lines of conflicts in Mexico, Argentina, South Africa, Palestine, Korea, and the North; from Seattle to Genova, and the War on Terror in New York, Afghanistan, and Iraq, *The Fourth World War* is the story of men and women around the world who resist being annihilated in this war. While our airwaves are crowded with talk of a new world war, narrated by generals and filmed from the noses of bombs, the human story of this global conflict remains untold. *The Fourth World War* brings together the images and voices of the war on the ground. It is a story of a war without end and of those who resist. The product of over two years of filming on the inside of movements on five continents, the film would have been unimaginable at any other moment in history. Directed by the makers of *This Is What Democracy Looks Like* and *Zapatista* and produced through a global network of independent media and activist groups, *The Fourth World War* is a truly global film from our global movement.
42. **The Gatekeepers**, a 2012 Israeli documentary film by director Dror Moreh, tells the story of the Israeli internal security service, Shin Bet (known in Hebrew as 'Shabak'), from the perspective of six of its former heads. They are all more or less critical of the Israeli occupation of Palestinian territories. The film combines in-depth interviews, archival footage, and computer animation to recount the role that the group played in Israel's security from the Six-Day War to the present. They admit to heinous, unethical crimes including Jewish terrorism, including the Jewish Underground and the assassination of Yitzhak Rabin, and about the assassination of Yahya Ayyash and other prominent Hamas militants. The film was nominated for Best Documentary Feature at the 85th Academy Awards.
43. **Gaza Ghetto**, 1985. Documentary. Director: Per-Åke Holmquist. *Gaza Ghetto* is about the life of a Palestinian family living in the Jabalia refugee camp from 1948-1984. The film, believed to be the first documentary ever made in Gaza, features Ariel Sharon, Binyamin Ben-Eliezer and soldiers on patrol "candidly discuss[ing] their responsibilities." The film follows a refugee family from the Gaza Strip who visits the site of their former village, now a Jewish town in Israel. As the grandfather and great-grandfather point out an orchard and sycamore fig that belonged to Muhammed Ayyub and Uncle Khalil, an Israeli resident appears and tells them to leave, claiming they need a permit to be there. The mother tells him, "We work in Jaffa and Tel Aviv and that's not forbidden," to which he replies, "Here it's forbidden."
44. **Gaza Strip** is a 2002 documentary film by James Longley, which records events taking place in 2001 during the Second Intifada. The film focuses on 13-year-old Mohammed Hejazi, a second-grade dropout the filmmaker encountered at the Karni crossing in the Gaza Strip where Palestinian children often gather to throw stones.

45. **Goal Dreams** is a 2006 documentary by Maya Sanbar and Jeffrey Saunders about the Palestinian national football team preparing for the 2006 World Cup qualifiers. With players of multiple nationalities, speaking different languages and without a home field, the team and its players must overcome obstacles of a physical, emotional, cultural and geographic nature just to exist. The film chronicles the lives of four Palestinian players hailing from different parts of the world during the team's preparation for their most important match.
46. **The Great Book Robbery**, 2011. Written by Benny Brunner (Hebrew: **בני ברנר**), an Israeli-Dutch filmmaker. The film documents the theft of tens of thousands of Palestinian books and manuscripts by Jewish officials after ethnic cleansing operations by Israeli forces in 1948-49. Some 750,000 Palestinians became refugees during the war for Palestine and hundreds of their villages were destroyed. Their books and manuscripts – labeled “Abandoned Property” – were systematically looted by Jewish librarians and others who followed in the wake of conquering Jewish soldiers. Most were deposited in Israel's National Library.
47. **The Green Prince**, documentary, 2014, Germany; dir. Nadav Schirman. 99 min. True story, based on the memoir by Mosab Hassan Yousef, who grew up as a Palestinian in Ramallah, son of a founding leader of Hamas. He subsequently became a prominent spy for Israel. J.N. of Sundance Film Festival writes: “*The Green Prince* is such an extraordinary story that one is tempted to think it is fiction... A Palestinian in Ramallah, Mosab Hassan Yousef grows up angry and ready to fight Israel. Arrested for smuggling guns at the age of 17, he's interrogated by the Shin Bet, Israel's security service, and sent to prison. But shocked by Hamas's ruthless tactics in the prison and the organization's escalating campaign of suicide bombings outside, Mosab agrees to spy for Israel. For him, there is no greater shame. For his Shin Bet handler, Gonen, there is no greater prize... [A] story of two men, spy and handler, whom history insists must be adversaries. That they could reach a point of trust or friendship seems absurd. ...Ultimately, *The Green Prince* is less about political struggle than personal coming-to-terms with responsibility and moral duty.”
48. **Hiding and Seeking: Faith and Tolerance After the Holocaust**. Written and directed by Oren Rudavsky and Menachem Daum, US 2004. A documentary film about Menachem Daum, an Orthodox Jew and son of German Nazi Holocaust survivors who has spent his life interviewing survivors about the impact of the Holocaust on their lives. When ignored by the media and community leaders, Daum decides to fly to Israel to discuss the matter with his two sons, as he is concerned with the "ethical legacy" he is responsible for leaving them. It aired on PBS's *Point of View* series in 2005.
49. **The Inner Tour**, Ra'anana Alexandrowicz, 2004, DVD in English, Israel/Palestine. Controversially divisive in the Israeli press for its sympathetic portrayal of Palestinian citizens, *The Inner Tour* is a fascinating and humanistic portrait of ordinary people caught up in one of the most emotionally painful and seemingly intractable national conflicts of our time. Just months before the Second Intifada (uprising) began in 2000, Israeli director Ra'anana Alexandrowicz (with his Israeli and Palestinian co-producers) filmed a group of West Bank Palestinians on a three-day bus tour to Israel, where many of the passengers once lived. Their weekend trip becomes an extremely charged journey of deep

emotional distances and contradicting realities as the travelers interact with ordinary Israelis and visit places that they feel simultaneously rooted to and alienated from. Their contemplative observations of, and encounters with, the country they are visiting lie at the heart of this piercingly resonant documentary.

50. **Interrupted Streams** (Hebrew: זָמִימִם קְטוּ'ים Zramim Ktu'im) is a 2010 documentary film co-directed by Swiss Alexandre Goetschmann and Academy Award Nominee Israeli Guy Davidi. Paths of lives cross in one village in the West Bank. Along the broken water pipelines, villagers walk on their courses towards an indefinite future. Israel, which controls the water, supplies only a small amount, and when the water streams are not certain, nothing can evolve. The control over the water pressure not only dominates every aspect of life, but also dominates the spirit. Bil'in, without spring water, is one of the first villages of the West Bank where a modern water infrastructure was set up. Many villagers took it as a sign of progress, others as a source of bitterness. The pipe-water was used to influence the people so they would co-operate with Israel's intelligence. The dispute tore apart the village. Returning to the ancient technique of collecting rainwater using pits could be the villagers' way to express independence, but the relations between people doubtfully will be healed.
51. **The Iron Wall** is a 2006 documentary film produced by the Palestinian Agricultural Relief Committees and Palestinians for Peace and Democracy about the establishment of Israeli settlements in the West Bank, which is a strategy for permanent occupation of the territory. It follows the timeline of the settlements and their effect on the peace process and, features interviews with noted peace activists and political analysts, both Israeli and Palestinian. It was the "Official Selection" of the Al-Jazeera Television Production Festival.
52. **Israel vs Israel** is a 2010 documentary on the Israeli-Palestinian conflict by Swedish freelance journalist and filmmaker, Terje Carlsson about Israeli peace activists. The film portrays four Israelis struggling against the military occupation of the Palestinian territories: Jonathan Pollak from Anarchists Against the Wall, Yehuda Shaul from Breaking the Silence, Ronny Perlmann from Machsom Watch and Arik Ascherman from Rabbis for Human Rights. The film won the Best International Documentary award at the 2011 Turkish Radio and Television Corporation documentary film festival as well an award from the Doha Center for Media Freedom at the 2011 Al Jazeera Film Festival.
53. **Israel's Next War**, an episode by Israeli director Dan Setton from the PBS series *Frontline*, aired on April 5, 2005. The program investigated the rise of the religious right in Israel and the role it could play as a "spoiler" in peace negotiations with the Palestinians. It was Setton's second documentary film for PBS; his previous film, *Shattered Dreams of Peace*, won him a Peabody Award. Setton said that the inspiration for his project came from his previous film, *In the Name of God* (HBO), an investigation of fundamentalist Islam and suicide bombers, for which he received an Emmy Award.[4] Having investigated radical religion in Pakistan, Afghanistan, and South Lebanon, Setton decided to take his investigation closer to home and investigate how right wing religious fundamentalism was impacting Orthodox Jews in Israel. The phenomenon of the radical right had already made an enormous impact on Israeli society following the Cave of the Patriarchs massacre in 1994 by Baruch Goldstein and

the assassination of prime minister Yitzhak Rabin by Yigal Amir the following year. Two groups associated with these events, Kach and Kahane Chai were declared terrorist organizations by the Israeli and U.S. governments respectively. While Setton found that the activist core of these groups was small, some 30 percent of Israelis identified with their ideology of establishing an exclusively Jewish state. To better understand the phenomenon, he investigated a lesser-known incident that had failed: a plot to bomb a Palestinian girls' school in the East Jerusalem neighborhood of At-Tur. During the film, Setton interviews the two perpetrators, Shlomo Dvir and Yarden Morag in prison, and visits the settlement of Bat Ayin, where they lived. Dvir admits to the camera that it was his idea, saying, "Whoever gets hurt gets hurt." These interviews serve as a hook, leading Setton to various other settlers, who supported Dvir and Morag. Some are very explicit about the motivations for the attack: "Revenge," says Noam Federman, "is an important value. The Talmud says that it is one of the greatest things. Revenge is great." He believes that revenge is the motive for people like Yitzhak Paz, formerly of the Jewish settlement in Hebron, whose 10-month-old daughter Shalhevet was killed by a sniper while he and his wife were walking with her in the street. Paz's arrest for the possession of explosives helped the police unravel the case against Dvir and Morag. During the film, Setton also speaks with the Israeli authorities under whose tenure the events occurred. Avi Dichter, head of the Shin Bet at the time, tells him that, "Jewish terror is liable to create a serious strategic threat that will turn the Israeli-Palestinian conflict into a conflict between 13 million Jews and a billion Muslims all over the world." Yitzhak Dar, the head of the Jewish section of the Shin Bet, draws a distinction between believers and activists: "As long as they're only thinking it, as long as they're only talking about it, we can live with it. When they try to put it into action, through the murder of the prime minister, through the murder of Arabs, through the massacre at the Hebron mosque, it's the beginning of the end of a nation that can defend itself."

54. **The Jahalin**, 2000, Talya and Lewie Kerr, UK, 29 minutes. Documents the struggle of a Bedouin family who has lived for generations in the desert hills around Jerusalem against an encroaching Jewish settlement. It is a struggle for land and cultural autonomy that has culminated in a massive eviction campaign by the government and the gradual relocation of the tribe to a site bordering Jerusalem's largest garbage dump.
55. **James' Journey to Jerusalem** (Hebrew: *שדוקה קראב סמייג תועסמ*) is a 2003 Israeli film directed by Ra'anana Alexandrowicz and produced by Renen Schorr. The film's plot focuses on an African teenager named James (Siyabonga Melongisi Shibe) from the fictional African village Entshongweni, who goes on a pilgrimage on behalf of his village to the Holy Land, Israel, and especially to Jerusalem. Upon arriving in Israel, James is suspected of being an illegal foreign worker and arrested. Shimi (Salim Daw), a contractor of foreign workers, releases him on bail to work with him. James explains to him that he did not travel to Israel to work, but Shimi insists that since he paid for his release, James now owes him. Therefore James is forced to interrupt his journey work for Shimi, who tries to profit further by making James work for other people as well. Shimi's wife sees James as a kind of amusement. Salah, Shimi's father, soon discovers that James is exceptionally lucky rolling dice and he decides to exploit this in



order to win in backgammon games against his friends. James hopes to pay his debt to Shimi so that he can finally reach Jerusalem, but as time passes he learns how to do business with the locals. James starts managing his foreign worker friends, and soon he becomes a cheap labor contractor himself, just like Shimi. James buys himself nice clothes, a mobile phone and a TV. As a result, he forgets about the pilgrimage. Eventually James remembers the original reason that he came to Israel, but it is already too late – he is arrested by the immigration police and transferred to an Israeli prison located in the Russian Compound in Jerusalem. As he is handcuffed, James finally gets to see the city village he prays to.

56. **Jenin, Jenin 2002** is a film directed by Mohammed Bakri, a prominent Arab actor and Israeli citizen, to portray what Bakri calls "the Palestinian truth" about the "Battle of Jenin," a clash between the Israeli army and Palestinians in April 2002 which drew Palestinian accounts of a "Jenin Massacre" (Arabic: *قتل جنين*). A month after 18 Israelis had been killed in two separate attacks, and a few days after a suicide bombing in Netanya killed 30 and injured 140, the Israeli Defense Forces called up 30,000 reserve soldiers and launched Operation Defensive Shield, during which they invaded a Palestinian refugee camp in Jenin. The Israeli military refused to allow journalists and human rights organizations into the camp for "safety reasons" during the fighting, leading to a rapid cycle of rumors that a massacre had occurred. Jenin remained sealed for days after the invasion. Stories of civilians being buried alive in their homes as they were demolished, and of smoldering buildings covering crushed bodies, spread throughout the Arab world. Various casualty figures circulated; a senior Palestinian official accused Israel of massacring more than 500 people in the camp. Israel refused to allow a UN fact-finding mission to enter Jenin. Bakri participated in a nonviolent demonstration at a checkpoint during invasion and was shocked when Israeli soldiers shot at the crowd, wounding a fellow actor standing next to him. This experience inspired him to sneak into Jenin with a camera and ask residents, "What happened?" The result was the documentary *Jenin, Jenin*, which features a range of testimonies suggesting that a massacre had indeed occurred. Bakri gave voice to the perspective of Palestinians, which would not reach the media due to the sealing of the city, and therefore chose not to interview Israeli officials for the film. The accusation of war crimes was repeated by Amnesty International Human Rights Watch, which estimates that between 53-56 Palestinians were killed during the Israeli offensive, just over half of them suspected to be armed combatants. Israel concurs that around 50 Palestinian died, but describes the event as a battle and blames civilian deaths on the close proximity of fighters and civilians. 23 Israeli soldiers died.
57. **Jerusalem, An East Side Story**, 2008. Director, Mohammed Alatar; Producer, Terry Boullata. The film mainly exposes the past forty years of Israeli military occupation policies in Jerusalem and their devastating impact on the city and its peoples. "When the stones of Jerusalem become more holy than its people, doesn't it lose its holiness?" is a question well worth reflecting upon. The documentary compresses years of history into an hour or so of cinema. Before taking on each issue, historical context is presented through archival footage from the United Nations Hall (1947) with General Assembly Resolution 181 to



partition Palestine; the battles in Jerusalem (1967), which ended with Israel militarily occupying all of East Jerusalem; and Palestinian refugees streaming over the border to Jordan to flee the fighting.

58. **Jerusalem: Stories from the Street**, US, 2007. Documentary written by Stephen Crisam. If Chaucer had lived to write *The Canterbury Tales* around Jerusalem and the present conflict in the Holy Land, his collection of stories might resemble the documentary, *Jerusalem, Stories From the Street*. Just as Chaucer's England comes to life through the tales of vocal commoners traveling the road to Canterbury, the crisis in the Holy Land comes to life through candid stories told from the streets of Jerusalem. The storytellers in this documentary, though, don't tell tales. Their histories, told with heart and authority, describe life as they know it in the Holy Land.
59. **Jimmy Carter, Man from Plains**, 2007, Documentary, US. Director: Jonathan Demme. A chronicle of the former president's tour for his book *Palestine: Peace Not Apartheid*. (125 mins.)
60. **Kadosh** (Hebrew: קדוש) (lit. Sacred) is a 1999 film by Israeli director Amos Gitai entered into the 1999 Cannes Film Festival. *Kadosh* is a bleak drama about the plight of women in Haredi society. In the opening scene, Meir (Yoram Hattab), a young Talmudic scholar, thanks God in his morning prayers for not being born a woman. At first, the marriage of Meir and his adoring wife, Rivka (Yael Abecassis), appears tender and idyllic, but as the day progresses it becomes clear that Meir is obsessed with the fact that he is childless after ten years of marriage. Rivka's younger sister, Malka, marries Yosef in a match arranged by their parents, but loves Yaakov, a rock singer, who has abandoned the religious community.
61. **Kedma**, Amos Gitai, France/Italy, 2002. In May 1948, battles are raging in Palestine between the Jews and the Arabs. In two weeks, the British mandate will come to an end and they will leave the country. A rusty cargo ship, the *Kedma*, is on its way to the Promised Land. Hundreds of Holocaust survivors from all over Europe are packed aboard. On a beach in Palestine, soldiers of the Palmach – the clandestine Jewish army – wait to welcome them, while British soldiers intend to stop them from disembarking. Nevertheless, a small group of men and women manages to escape to the hills and finds itself in the midst of the battle for the road to Jerusalem. How does one make fiction out of a founding myth? For America, Hollywood invented the western. For Israel, Amos Gitai shot *Kedma*. Since he does not really go in for nationalism, he makes us look at a few of the black holes into which the Middle East is falling. To tell us that when Israel was founded in 1948 – an incredible attempt at turning a people's fate into destiny – they were met with an even crazier reality. And Gitai, impressively melancholic, spares no one: neither the British soldiers nor those of the Palmach, the clandestine Jewish army. The situation called for a totally new nation, not just another State. Gitai also underlines this point: the Israeli issue is not the Jewish issue. And utopias rarely end happily. As for the Arabs, the other great group of displaced people in the film, Gitai does not grant them any extra heroism or make martyrs of them. Yussuf, an old peasant harassed by Jewish soldiers, starts vociferating. Later, Janusz the Jew, dazed by the fighting, starts yelling. Always the same thing, in this nightmare, soliloquy for soliloquy.

62. **The Lab**, 2013, Israeli. Director: Yotam Feldman; Producers: Yoaz Roeh and Aurit Zamir. Since 9/11, the Israeli arms industries are doing a bigger business than ever before. Large Israeli companies develop and test the vessels of future warfare. The weapons are then sold worldwide by private Israeli agents, who manipulate a network of Israeli politicians and army commanders, while Israeli theoreticians explain to various foreign countries how to defeat civil and para-military resistance – all based on the extensive Israeli experience. The film reveals The Lab, which has transformed the Israeli military occupation of Gaza and the West Bank from a burden to a marketable, highly profitable, national asset.
63. **The Last Shepherds of the Valley**, 2012, produced by Al Jazeera, documents the lives of Jordan Valley Bedouins and the destruction of their way of life by the Israeli Occupation Forces. Palestinian Bedouins in the Israeli-occupied Jordan Valley struggle to cling on to an age-old way of life. Farmers and shepherds have tended flocks and lived off the land in the Jordan Valley for thousands of years. But Israel's continued occupation of the region since 1967 is threatening the traditional way of life, restricting Palestinian development on the land, and Bedouin homes in the area have repeatedly been razed. Some 56,000 Palestinians live in the part of the valley that lies in the West Bank – many are Bedouin living in temporary communities, always moving with the herds. Their determination to remain on the land is becoming ever more difficult in the face of daily attempts by the Israeli military and settlers to drive them off their land.
64. **The Law in These Parts** (Hebrew: קוֹדֵשׁ וְרוֹטְלֵשׁ) is a 2011 Israeli documentary film, written and directed by Ra'anana Alexandrowicz, about the court system operated by the Israel Defense Forces in the West Bank. It won the Grand Jury Prize in Documentary at the 2012 Sundance Film Festival. The documentary is divided into five chapters and reviews the legal history of Israel's occupation of Arab territories. This film is not about the people who broke the law. It's about the people who wrote the law.
65. **Lebanon**, 2009, is an Israeli war film directed by Samuel Maoz. Four Israeli soldiers fighting in the 1982 Lebanon War inside a tank are called to clear a Lebanese area of hostile fighters. As they look to carry out their orders, the situation quickly becomes even more volatile than they expected and the soldiers soon find themselves in circumstances beyond their control. The film has been called "Das Boot in a tank" and has won several prizes.
66. **Leila Khaled: Hijacker**, 2006, Documentary. A Swedish filmmaker and writer Lina Makbou profiles the life of Jordan-based Leila Khaled – the first female hijacker. After she was released from prison, she became a member of the Popular Front for the Liberation of Palestine (PFLP) and an airline hijacker who was later released in a prisoner exchange for civilian hostages kidnapped by her fellow PFLP members. She is currently a member of the Palestinian National Council.
67. **The Lemon Tree**, 2008, Israeli, directed by Eran Riklis and co-directed by his cousin Ira Riklis. The film describes the legal efforts of a Palestinian widow to stop the Israeli Defense Minister, her next door neighbor, from destroying the lemon trees in her family farm. The plot of *The Lemon Tree* was based on a real life incident. Israeli Defense Minister Shaul Mofaz moved to the border within Israel and the occupied territories and security forces began cutting down the olive trees beside his house, arguing that it could be used by terrorists as a hiding

place. The Palestinian family who owned the trees sued the minister and took the case all the way to the Israeli Supreme Court. They lost, and their trees had to be cut down.

68. **Life in Occupied Palestine**, produced by Ana Baltzer, 2009, provides an excellent introduction in a down-to-earth, non-alienating way to the occupation in Palestine and the nonviolent movement for freedom and equality in the Holy Land. The video of Baltzer's award-winning presentation – including eyewitness photographs, original maps, facts, music, and action ideas – is available on DVD.
69. **Like Twenty Impossibles**, 2003 independent short film written and directed by Annemarie Jacir. Occupied Palestine: A serene landscape now pockmarked by military checkpoints. When a Palestinian film crew averts a closed checkpoint by taking a remote side road, the political landscape unravels, and the passengers are slowly taken apart by the mundane brutality of military occupation. Both a visual poem and a narrative, *Twenty Impossibles* wryly questions artistic responsibility and the politics of filmmaking, while speaking to the fragmentation of a people. It received attention when it became the first-ever short film from the Arab world to be chosen as an Official Selection of the Cannes International Film Festival. It also marked the first time a Palestinian female director walked the red carpet. The film went on to win numerous awards and was a National Finalist at the Academy Awards, breaking new ground for Arab cinema. It is a fiction film following a Palestinian film crew shot in Palestine.
70. **The Long Way Home**, 1997, Documentary. Director: Mark Jonathan Harris, US. The post World War II Jewish refugee situation from liberation to the establishment of the modern state of Israel is the subject. (120 mins.) Stars: Morgan Freeman, Edward Asner, Sean Astin, Martin Landau.
71. **Matzpen**, 2003, Israel. Eran Torbiner's film is about Matzpen, the Israeli socialist organization, that has never had more than a few dozen active members. Still, at the end of the sixties and beginning of the seventies, it was considered a real threat to the Israeli political and social consensus. Most of Matzpen's members were Israeli born, coming from the deep core of Israeli society. Their fight against Zionism and against the occupation, as well as their contacts with Palestinian and European left-wing activists, were the cause of threats, slander, and political and social isolation. The film touches on the main issues of the Zionist-Palestinian struggle, through the eyes of some of the organization's prominent figures, their ideas, opinions and activities, then and today.
72. **Miral** is a 2010 biographical political film directed by Julian Schnabel. The screenplay was written by Rula Jebreal, based on her novel. On 4 April 2011, days after the film's US release, Juliano Mer-Khamis, an actor and peace activist who plays Seikh Saabah in the film, was shot to death in his car outside a theatre he had established in a Palestinian refugee camp. The film is a chronicle of Hind Hussein's effort to establish an orphanage in Jerusalem after the 1948 Arab-Israeli War, the Deir Yassin Massacre, and the establishment of the state of Israel. On her way to work, Hind Hussein (Hiam Abbass) comes across 55 orphaned children in the street. She takes them home to give them food and shelter. Within six months, 55 has grown to almost 2,000, and the Dar Al-Tifel Institute is born. In 1978, at the age of 5, Miral's (Freida Pinto) mother dies and she is sent to the Institute by her father and brought up safely. Then, at age of

15, she is assigned to teach at a refugee camp where she is awakened to the reality of the Palestinian refugees. When she falls for Hani, a militant, she finds herself torn between the First Intifada of her people and Mama Hind's belief that education is the road to peace.

73. **Munich** is a 2005 drama film based on Operation Wrath of God, the Israeli government's secret retaliation against the Palestine Liberation Organization after the Munich massacre at the 1972 Summer Olympics. The film was produced and directed by Steven Spielberg and written by Tony Kushner and Eric Roth. Based on the book *Vengeance: The True Story of an Israeli Counter-Terrorist Team* about Yuval Aviv, who states he was a Mossad agent. *Munich* follows a squad of assassins as they track down and kill alleged members of the group of Black September, which kidnapped and murdered eleven Israeli athletes.
74. **My Home, My Prison**, 1992. Directed by: Susana Blaustein Munoz, Erica Marcus, US. This documentary explores the life and political views of Raymonda Tawill, a "liberated" Arab Palestinian woman whose political views have earned her brickbats from both sides of the Israeli/Palestinian conflict. Her activism was so aggravating to authorities (she tried to open lines of communication between Palestinians and Israelis) that she was exiled to Paris. In one amusing segment, her children fondly reminisce about the time she was held under house arrest: it was about the only time she was at home for a significant period of time.
75. **My Other Son** (original title: *Le Fils de l'Autre*) is a 2012 French drama film directed by Lorraine Lévy. The film centers on Joseph Silberg (Jules Sitruk), who is up to be 18-years old and serve to the Israeli Defense Forces. During the routine tests, his family discovers his blood type is different from theirs. Under new tests, including DNA, they find out Joseph is not their son. An investigation is conducted by the hospital where he was born. It is discovered that due to a bombing attack that happened on the night he was born, Joseph and another baby were taken to shelters and switched by mistake. The other family, which is also called by the hospital's director, is Palestinian. Their baby, Yacine Al Bezaaz, was born on the same night. The story develops under the issues involving the Israeli–Palestinian conflict in which both fathers are reluctant to accept the situation while the mothers are friendly to the idea of getting close to their real children. As both boys become friends, their families will have to re-evaluate their beliefs and "resistance to neighbor culture" (xenophobia) prior to connection with their real identity.
76. **My Terrorist**, directed by Yulie Cohen Gerstel, Israel, 2002, is the story of her life. In 1978, she was wounded in a terrorist attack by the Popular Front for the Liberation of Palestine. A stewardess for the Israeli airline El Al, she was attacked along with other crewmembers when getting off the bus to the hotel in London. In a remarkable twist of faith, 23 years later Cohen began questioning the causes of violence between Israelis and Palestinians and started to consider helping release the man who almost killed her, Fahad Mihi. From the time she was a young girl, Cohen considered herself a staunch Israeli nationalist. After working as an Israel coordinator on a film shoot and visiting the occupied territories, Cohen came to realize that both Israelis and Palestinians played a role in perpetuating the cycle of hostility and bloodshed.

77. **Naim & Wadee'a**, 1999, is a 20-minute documentary on Yaffa before 1948 produced by the female director Najwa Najjar, a Palestinian/Jordanian. The film explores social life in Yaffa through a miniature portrait of a Palestinian couple, Wadee'a Aghabi and Naim Azar, the filmmaker's grandparents who lived in the city, and the effect leaving Yaffa had on them. The story is built on the oral history of their three daughters, Mary, Janette and Therese who preserved their memories, and take the audience into the lives of Naim and Wadee'a and the city they were forced to leave behind.
78. **Nation Estate** is a 2013 Palestinian movie directed by Larissa Sansour. It is a sci-fi short film that depicts Palestine as a skyscraper, with each floor representing a city in Palestine. The film garnered attention when it was removed from a competition at the Musée de l'Elysée due to its political connotations.
79. **Occupation 101**, 2006. Director: Abdallah Omeish, Sufyan Omeish, US. A thought-provoking and powerful documentary film on the current and historical root causes of the Israeli-Palestinian conflict and US political involvement. (90 mins.) Stars: James Akins, Arik Ascherman, Bishop Bartlett Jr., Phyllis Bennis.
80. **Occupied Palestine**, 1981. David Koff is an American filmmaker who made films about Africa and then turned his attention to the Middle East, where he made the even more controversial *Occupied Palestine*, perhaps the first film to look critically at the roots of conflict between Zionism and the Palestinian national movement for control of the land of historical Palestine. The film's American premiere at the 1981 San Francisco International Film Festival was interrupted by a bomb threat and the film subsequently engendered significant media debate. When it was broadcast on national public television in the United States in 1986, stations in New York and Washington DC, among other cities, refused to air the program. In 2013, the London Palestine Film Festival selected *Occupied Palestine* as its gala opening night film, calling it "trailblazing," a "masterwork of political cinema" and "a singular work of engaged filmmaking and a unique record of an overlooked chapter in the course of the conflict." The film was also an official selection of the 2013 Boston Palestine Film Festival.
81. **Omar**, a 2013 Palestinian drama directed by Hany Abu-Assad, is a tense, gripping thriller about betrayal – suspected and real – in the Occupied Territories. Omar is a Palestinian baker who routinely climbs over the separation wall to meet up with his girl Nadja. By night, he's ready to risk his life to strike at the Israeli military with his childhood friends, Tarek and Amjad. Arrested after the killing of an Israeli soldier and tricked into an admission of guilt by association, he agrees to work as an informant. So begins a dangerous game: is he playing his Israeli handler, or will he really betray his cause? And who can he trust on either side? *Omar* was screened in the Un Certain Regard section at the 2013 Cannes Film Festival, where it won the Jury Prize, and at the 2013 Toronto International Film Festival. The film was selected as the Palestinian entry for the Best Foreign Language Film at the 86th Academy Awards and was among the five finalists. It also won Best Feature Film at the 2013 Asian Pacific Screen Awards. The film was screened at the United Nations in New York on 1 May 2014.

82. **On Our Land**, 1982. A Film by Antonia Caccia. After the creation of Israel in 1948, Palestinians who chose to remain on their land were banded into farming communities, but most of this land has since been lost to Israeli kibbutz and moshav settlements. The Palestinians, who number one in six Israeli citizens, now must commute to work in Israeli cities, or farm land that is no longer theirs. They also must contend with discriminatory practices in housing, employment, and education, even though they are Israeli citizens. Centering on Umm el-Fahm, the largest Arab village in Israel, *On Our Land* tells the story of an ill-treated segment of Israel's population which has largely been ignored. In Umm el-Fahm,, 80% of the land was expropriated by the Israelis. The film recounts the repercussions of these changes in the villagers' lives through conversations and statistical information.
83. **Palestine Blues**, Nida Sinnokrot, US/Palestine, video, 2006, of a five-part series. It follows the repercussions of the Israeli Security Wall and Settlement expansion in the engulfed/annexed Palestinian farming communities of the West Bank and the Gaza Strip. Instead of focusing on the object of the Wall, *Palestine Blues* examines the grassroots resistance movement that has sprung up against it. The film is not "traditional" political reportage, but rather a road trip across hard and liquid borders, across a terrain that is being erased as it is being traversed. It tells the story of a village's confusion, desperation, and resistance, their daily victories and wrenching defeats. Unexpectedly filled with moments of poetry and humor, this film's intimate access, unforgettable characters and story structure blur the line between documentary and narrative. Filming-at times with a hidden camera and under extreme duress, Palestinian-American filmmaker Nida Sinnokrot gives us a lasting chronicle of a people and their ancient life-giving orchards, ever threatened by destruction.
84. **Palestine Is Still the Issue** is a 2002 Carlton Television documentary, written and presented by John Pilger, directed by Tony Stark, and inspired by the book *Drinking the Sea at Gaza* by Amira Haas. Pilger visits the Middle East and tries to discover why peace is elusive, returning to the Occupied Territories of the West Bank and Gaza where he filmed a documentary with the same title in 1977. He believes the basic problems are unchanged: a desperate, destitute people whose homeland is illegally occupied by the world's fourth largest military power. The film interviews Israelis and takes time to speak with many Palestinians. It goes into depth to explain to western audiences why the Palestinians feel that they have to keep resisting the occupation of the "territories" and fight back against the blockade of the Gaza Strip. Available on Vimeo.
85. **The Palestinian** is a 66-minute TV documentary from 1977. It was produced by and starred Vanessa Redgrave and directed by Roy Battersby. The film was to be shown at The Doheny Plaza theatre, Los Angeles. The morning before a showing, on June 15, 1978 at 4:26 a.m., a bomb exploded in front of the theatre causing 1,000 dollars worth of damage. That same year, Vanessa Redgrave was nominated for Best Supporting Actress at the Oscar ceremony for her role in *Julia*. She won the Oscar, and in her acceptance speech she made sharp comments on "Zionist hoodlums." Ironically, it was her role in *Julia* that led Redgrave to become aware of the plight of the Palestinians. While making *Julia* in Paris in 1976, she came to know a young Palestinian couple and their friends.

They told her about the siege of Tal al-Zaatar, a Palestinian refugee camp in Lebanon which right-wing Falange militias trained by Israel had bombarded for months, cutting the inhabitants down with sniper fire when they dared to leave the camp for water. By the end of the siege, 3,500 men, women and children were killed. "What had happened at Tal al-Zaatar was so hideous that I immediately wanted to do something to assist the situation," said Redgrave. *The Palestinian* premiered in November 1977 at the London Film Festival.

86. **Palestinian and Jewish American Artists Defending the Homeland**, produced and directed by Moses Seenarine in 2009. It is an energetic, informative and powerful film on the Israeli-Palestinian conflict. Cultural Intifada (Resistance) in the USA presents the amazing art and activism of three Palestinian American and two Jewish American artists – Tahani Salah, Ragtop, Saria Idana, Remi Kanazi, and David Rovics – whose work focus on the Middle East conflict. This moving documentary includes 16 incredible spoken-word, hip-hop and folk music performances, interspersed with dynamic interviews of the artists exploring their development.
87. **Paradise Now**, 2005, Hany Abu-Assad, France, Palestine. Lifelong friends Said and Khaled are recruited by an extremist group to carry out a suicide attack on civilians in Tel-Aviv. The two men are inadvertently separated at the border when Israeli border patrolmen chase them, leaving one of them to carry out the mission while wrestling with his own conscience as his friend and the extremist group try to track him down. Filled with suspenseful plot twists and outstanding performances, the emotionally charged *Paradise Now* was the first Palestinian film to be nominated for the Academy Award for Best Foreign Language Film.
88. **Peace, Propaganda & the Promised Land** is a 2004 documentary by Sut Jhally and Bathsheba Ratzkoff which – according to the film's official website – "provides a striking comparison of U.S. and international media coverage of the crisis in the Middle East, zeroing in on how structural distortions in U.S. coverage have reinforced false perceptions of the Israeli-Palestinian conflict" and which "analyzes and explains how – through the use of language, framing and context – the Israeli occupation of the West Bank and Gaza remains hidden in the news media." The film argues that the influence of pro-Israel media watchdog groups, such as CAMERA and Honest Reporting, has led to distorted and pro-Israel media reports. It features Noam Chomsky, Robert Jensen, Hanan Ashrawi, Sam Hussein, and Robert Fisk, among others.
89. **Port of Memory**, 2009, Palestinian. The history of the town of Jaffa, a thriving port city now part of Tel Aviv, provides the background for Kamal Aljafari's most recent film, centering on his mother's family at risk of eviction if they can't find proof that the house they have lived in for decades belongs to them. Their predicament is rendered with Aljafari's usual subtlety, as well as deadpan humor and dark wit. This skeletal narrative provides the scaffolding for a portrait of life in what was once a bustling neighborhood that was nearly emptied by fighting during the establishment of the state of Israel, and then suffered decades of official neglect. In the meantime, Jaffa was often used as a location for action adventure movies featuring the likes of Chuck Norris. While these films used the city as a generically exotic location, they have now become, in a neat bit of irony, the source of documentary images of the city as it was.

90. **Private** is a 2004 film directed by Italian Saverio Costanzo. A debut film by the director, is a minimalist psychological drama about a Palestinian family of seven suddenly confronted with a volatile situation in their home that in many ways reflects the larger ongoing conflict between Palestinians and Israel. Mohammad, his wife and their five children live in a large, isolated house located halfway between a Palestinian village and an Israeli settlement. The house, in the crossfire of the two sides, is a strategic lookout point that the Israeli army decides to seize, confining the family to a few downstairs rooms in daytime and a single room at night. Mohammad refuses to leave this home and, reinforced by his principles against violence, decides to find a way to keep his family together in the house until the Israeli soldiers move on.
91. **The Promise** is a British television serial in four episodes written and directed by Peter Kosminsky, with music by Debbie Wiseman. It tells the story of a young woman who goes to present-day Israel/Palestine determined to find out about her soldier grandfather's involvement in the final years of Palestine under the British mandate. It premiered on Channel 4 on 6 February 2011 and was immensely popular. Detailed interviews were conducted with 82 British veterans of 1948 and 49. The veterans start out sympathetic with the Israelis, but remembering little. By the end of their stay, almost to a man, they had shifted their allegiance and "were feeling a great deal of sympathy for the Arabs."
92. **Promises 2001**, Israel, BZ Goldberg, documentary film, examines the Israeli-Palestinian conflict from the perspectives of children living in the Palestinian communities in the West Bank and Israeli neighborhoods of Jerusalem. The film follows Israeli-American filmmaker B.Z. Goldberg as he meets with seven Palestinian and Israeli children between the ages of nine and thirteen, seeing the Middle East conflict through their eyes. Rather than focusing on specific political events, the film gives voice to these children, who, although living only 20 minutes apart, live in completely separate worlds. The most important aspect of the film is that it allows "ordinary" kids to develop natural bonds of affection by simply playing games with each other – bonds which go beyond the clutter of prejudices that they have heard from their parents and others around them. In 2004 the filmmakers' produced a follow-up program called *Promises: Four Years On*, which features interviews and updates on the children's current lives. It lasts 25 minutes and is included as a special feature on the film's DVD release.
93. **Rana's Wedding**, Hany Abu-Assad, Palestine, 2002. Shooting on location in East Jerusalem, Ramallah and at checkpoints in-between, Palestinian director Hany Abu-Assad (*Ford Transit*) sees the Palestinian-Israeli conflict through the eyes of a young woman who, with only ten hours to marry, must negotiate her way around roadblocks, soldiers, stone-throwers, overworked officials – and into the heart of an elusive lover. This timely feature that explores love among the ruins of an occupied territory was presented with the Human Rights Watch International Film Festival's 2003 Nestor Almendros Prize for courage in film making. According to Abu-Assad, "When the abnormalities of barriers and occupation become an everyday reality, normal things like love and marriage turn into fiction. This is life in Palestine right now. I wanted to challenge it through cinema."
94. **Roadmap to Apartheid** Ana Nogueira and Eron Davidson, US, 2012. The documentary, which won numerous awards, is narrated by Pulitzer Prize-winner



Alice Walker and puts archival footage and interviews with South Africans alongside similar material that shows what life is like for Palestinians in the West Bank, Gaza Strip and inside Israel.

95. **Route 181 – Fragments of a Journey in Palestine-Israel**, 2004. Filmmakers Eyal Sivan and Michel Khleifi offer an unusual image of the inhabitants of Palestine-Israel: a common vision of an Israeli and a Palestinian. In the summer of 2002, for two long months, the filmmakers travelled together from the south to the north of their country of birth, traced their trajectory on a map and called it *Route 181*. This virtual line follows the borders outlined in Resolution 181, which was adopted by the United Nations on November 29, 1947 to partition Palestine into two states. As they travel along this route, they meet women and men, Israeli and Palestinian, young and old, civilians and soldiers, filming them in their everyday lives. Each of these characters has their own way of evoking the frontiers that separate them from their neighbors: concrete, barbed-wire, cynicism, humor, indifference, suspicion, aggression. Frontiers have been built on the hills and in the plains, on mountains and in valleys but above all inside the minds and souls of these two peoples and in the collective unconscious of both societies. *Route 181 – Fragments of a Journey in Palestine-Israel* takes us on a disorientating journey across this tiny territory with vast ramifications.
96. **September 11, 2001** is a 2002 international film composed of 11 contributions from various filmmakers, each from a different country. Each gave their own vision of the events in New York City during the September 11 attacks, in a short film of 11 minutes, 9 seconds, and one frame. The original concept and production of the film were by French producer Alain Brigand. It has been released internationally with several different titles, depending on the language. In Samira Makhmalbaf's segment (segment "Iran") young Afghan schoolchildren discuss the Twin Towers' collapse. Makhmalbaf has said, "When they asked me to talk about 11 September, I thought the whole world had representation except for Afghanistan, so I decided I would be their representative and tell it from their point of view. I didn't want to make it too judgmental. I wanted it to be innocent, through the eyes of the children." [1] Other include Claude Lelouch (segment "France"); Youssef Chahine (segment "Egypt"); Danis Tanović (segment "Bosnia-Herzegovina"); Idrissa Ouedraogo (segment "Burkina Faso"); Ken Loach (segment "United Kingdom"), who's segment features Pablo, a Chilean singer-songwriter exiled in London, writing a letter to the American people condemning the terrorist attacks and telling the story of Salvador Allende's government and the tragic consequences of Chile's own 9/11; Alejandro González Iñárritu (segment "Mexico."); Amos Gitai (segment "Israel"); Mira Nair (segment "India"); Sean Penn (segment "United States of America"); Shōhei Imamura (segment "Japan").
97. **Slingshot Hip Hop** is a 2008 documentary film directed by Jackie Reem Salloum which traces the history and development of Palestinian Hip Hop, in the Palestinian territories from the time DAM pioneered the art form in the late 1990s. It braids together the stories of young Palestinian artists living in Gaza, the West Bank and inside Israel as they discover Hip Hop and employ it as a tool to surmount divisions imposed by occupation and poverty. It features artists DAM, Palestinian Rapperz, Mahmoud Shalabi, and female artists Arapeyat and Abeer Alzinaty. The film premiered at the 2008 Sundance Film Festival and was later

shown on the Sundance Channel and has won over 13 awards.[4] It has been shown in film festivals around the world.

98. **Still Life**, a 2004 video and super 8 film by Cynthia Madansky, observes the eerie architectural devastation of the West Bank and Gaza Strip. In an artistic way it draws the landscape of the Palestinian territory ruined by the Israeli occupation, as the woman narrator asks throbbing questions opening an inner self dialogue on our sense of values, the morality of war and finally our responsibility as an observer.
99. **Storm of Emotions**, 2006, by Israeli Director Yael Klopmann. A documentary on Israel's disengagement from Gaza from the point of view of several Israeli Army officers and members of the police border unit. The 1982 peace agreement with Egypt obliged thousands of people to leave their homes in the Sinai desert. From the options they were given by the Israeli government, many chose "Gush Katif" in the Gaza Strip as their new home. To progress the peace process, the Israeli government ordered the evacuation of the Gaza Strip on August 2005. This decision created political and social turmoil.
100. **Tears of Gaza**, 2010. In this documentary directed by Vibeke Løkkeberg, a Norwegian, the Gaza War is seen through the eyes of a group of Palestinian children. The film is based on the imagery taken by people themselves in Gaza while the war continued, with some additional material from the few foreign journalists who were present while the conflict unfolded. Løkkeberg was not present in Gaza during the war. The film was met with strong reactions from Israel and friends with Israel For Peace (MIFF) because the film is seen as a propaganda film for Palestine. The documentary uses authentic footage from Gaza. It received the Human Rights Award (Public Liberties and Human Rights Award) for best feature film in Al Jazeera International Documentary Festival in Doha in April 2011
101. **The Time That Remains** is a 2009 semi-biographical drama film written and directed by Palestinian director Elia Suleiman. The film stars Ali Suliman, Elia Suleiman and Saleh Bakri. It gives an account of the creation of the Israeli state from 1948 to the present. In four episodes, Suleiman recounts family stories inspired by his father Fuad's private diaries starting from when he was a resistance fighter in 1948, and his mother's letters to family members who were forced to leave the country during the same period. Suleiman also combines his own memories in an attempt to provide a portrait of the daily life of the Palestinians who were labeled "Israeli-Arabs" after they chose to remain in their country and become a minority.
102. **To Live in Freedom**, Simon Louvish, UK/Israel, 1974-75. A progressive rather than militant film on the Israel-Palestine problem. It does not claim to know the solution, nor does it take a dogmatic stance in presenting the issues. It sees Israel as a permanent State, but calls into question the values that maintain the State under the present conditions. The filmmaker argues for a real class-oriented revolution, a revolution which must necessarily involve both Israelis and Palestinians. Louvish thinks Golda Meir and her generation have to justify their presence in Israel. He questions and analyses the very quality of life, as well as the official line the establishment clings to. The myth of Israel is exploded.
103. **Transformation of Palestine Israel into a Single Secular Democratic State with Equal Rights for All** is a film of a panel discussion held on June 7, 2008 in

New York City. Broadcast live on Manhattan Neighborhood network and aired on Free Speech TV on June 21, 2008, DishNetwork Channel 9415. The discussion explored the logic of a Single State resolution of the Israeli/Palestinian conflict and specific steps to achieve a solution. Participants included: Rabbi Dr. Susan L Einbinder, professor of Hebrew Literature at the Hebrew Union College (moderator); Amaya Galili, Israeli Activist and Coordinator of Education Programs at Zochrot (Remembering); Kathleen Cristison, former CIA analyst and author of *The Wound of Dispossession: Telling the Palestinian Story*; Joel Kovel, Professor of Social Studies at Bard College and author of *Overcoming Zionism*; Ali Abunimah, Cofounder of "ei-electric intifada" and author of *One Country-A bold proposal to End the Israeli-Palestinian Impasse*.

104. **Until When**, 2004. Palestinian Director: Dahna Abourahme. Set during the current Intifada, this documentary follows four Palestinian families living in Dheisheh Refugee Camp near Bethlehem. (76 mins.)
105. **Voices Across the Divide**, a 2014 documentary by US filmmaker Alice Rothchild explores the history of the Israeli/Palestinian conflict through rarely heard personal stories from 1948 and 1967. Rothchild interviews Palestinian refugees who directly experienced al Nakba in 1948, and younger family members whose families were forced out of their homes into refugee camps and other Middle Eastern countries (where they were born) before coming to Canada or the US.
106. **Waiting (Attente)**, Rachid Masharawi, France, Palestine 2005. Before leaving to settle abroad, Ahmad accepts one last job. He must audition actors for the new National Palestinian Theatre. On the road with interviewer Bissan and her cameraman Loumir, Ahmad goes in search of talent in the numerous refugee camps of Jordan, Syria and Lebanon. Hopefully for the last time, Ahmad experiences the insurmountable difficulties of life in Palestine: harassing searches at check points and borders, barricades, constant tension. He realizes the destiny of all waiting refugees is much the same as his own. He ends up guiding the auditioning actors into dramatizing what best embodies their destiny. But with the chance to catch his plane at risk, waiting for justice to be done Ahmad can see the opportunity for his long-awaited exile slip away. It's a metaphor for the fundamental status of exiled Palestinians – that of a people, waiting for permits and permissions to be granted, waiting for eventual return to their homeland in historical Palestine. It is a bitter indictment of the situation suffered by some four million Palestinian refugees and documents the common experience that binds them together in a tragicomic farce.
107. **Waltz with Bashir** (Hebrew: Vals Im Bashir) is a 2008 Israeli animated documentary film written and directed by Ari Folman. In 1982, Ari Folman was a 19-year-old infantry soldier in the Israel Defense Forces (IDF). In 2006, he meets with a friend from his army service period, who tells him of the nightmares connected to his experiences from the Lebanon War. Folman is surprised to find that he remembers nothing from that period. Later that night he has a vision from the night of the Sabra and Shatila massacre, the reality of which he is unable to recall. In his memory, he and his soldier comrades are bathing at night by the seaside in Beirut under the light of flares descending over the city. He rushes off to meet a childhood friend, who advises him to seek out other people who were in Beirut at the same time in order to

understand what happened there and to revive his own memories. Folman converses with friends and other soldiers who served in the war, a psychologist, and the Israeli TV reporter Ron Ben-Yishai who covered Beirut at the time, amongst others. Folman eventually realizes that he "was in the second or third ring" of soldiers surrounding the Palestinian refugee camp where the carnage was perpetrated, and that he was among those soldiers firing flares into the sky to illuminate the refugee camp for the Lebanese Christian Phalange militia perpetrating the massacre inside. He concludes that his amnesia had stemmed from his feeling as a teenage soldier that he was as guilty of the massacre as those who actually carried it out. The film ends with animation dissolving into actual footage of the aftermath of the massacre. *Waltz With Bashir* became the first animated film to be nominated for an Academy Award and a Golden Globe (which it won) for Best Foreign Language Film.

108. **Wedding in Galilee** (also known as Arabic *سرع ليل جلا* transliteration *Urs al-Jalil*) is a 1987 film directed by Michel Khleifi. It was awarded the International Critics Prize at Cannes in 1987. The film takes place in a Palestinian village ruled by an Israeli military governor. At the start of the film the village is under a curfew. The village mayor, muktar, wants to celebrate his son's wedding with the traditional elaborate ceremony despite the curfew. The Israeli military governor initially refuses, but finally allows the wedding to take place on the condition that he and his staff are invited.
109. **Where Should the Birds Fly**, 2012, Palestine, by Fida Qishta, 58 minutes, Arabic with English subtitles. Distributed by Deep Dish TV in US. It is the first film about Gaza made by Palestinians living the reality of Israel's siege and blockade of this tiny enclave. It is the story of two young female survivors of Israel's Operation Cast Lead. Mona Samouni, now 12, and the filmmaker, Fida Oishta, now 27, represent the spirit of the Palestinians. The film itself breaks the blockade and reveals the hope, humor and humanity that flourishes among the people of Gaza. Few films document so powerfully the impact of modern warfare and sanctions on a civilian population. Fidah Oishta was born and raised in Raifa, Gaza and began her career as a wedding videographer before moving on to working with human rights observers in Gaza. Her commentary on the siege was published in the *International Herald Tribune* and *Guardian*.
110. **Women Beyond Borders**, 2004, documentary, Palestine. Director Chamoun called (*In the Shadows of the City*) looks at the lives and works of some of the prisoners who have joined the fight for their Palestinian homeland. We learn of young resistance fighter Kifah Afifi's experience as a survivor of the 1982 Shatila massacre in Lebanon when she was just 12 years old. She tells about fighting the Israeli occupation of South Lebanon in the 1990s and of her imprisonment in the Khiam detention facility, which was run by Israel's auxiliary militia, the South Lebanon Army. The film also explores the pioneering contributions of other Palestinian women, such as activist Samiha Khalil, also known as Um Khalil, who spoke out against the Balfour Declaration and the British occupation of Palestine at an international women's demonstration in 1936, when she was just 13 years old. She founded the welfare organization Inaash al-Usra in her garage in 1965 and ran for president against Yasser Arafat in 1996, earning 12 percent of the vote.

111. **Women In Black**, 2002, UK, by Donna Baille. This video documents the activities of Women in Black, a multinational organization that holds vigils for peace around the world, focusing on their efforts to promote a peaceful resolution to the Israeli/Palestinian conflict. We follow the London branch of Women in Black as they travel to the West Bank to form a human shield around Palestinian civilians. These feisty women, dubbed "Hell's Grannies" by the British press, also force an Israeli tank off the road, affixing a 'Return to Sender' notice on it, dismantle roadblocks around Palestinian villages, and engage in "tactical friendliness" with Israeli soldiers and settlers. The video also features interviews with members of the Israeli Women in Black, (Jewish Israeli women who in 1988 founded the organization to protest their government's occupation of the West Bank and Gaza), Palestinians struggling to maintain normal family life while surrounded by tanks and snipers, and a Jewish settler woman who voices fears for her family. It also documents the impact of the recent siege on life in Bethlehem and the harsh realities of everyday life in the Jenin refugee camp.
112. **Women In Struggle**, by Buthina Khoury, Palestine, 2005, presents rare testimony from four female Palestinian ex-detainees who disclose their experiences during their years of imprisonment in Israeli jails and the effect it has had on their present and future lives. Once content in their lives as sisters, wives and mothers, each of the women became active members for the national fight for Palestinian independence, but their "crimes" differed markedly, reveal their struggles in prison, and define the difficulties they have faced readjusting to life in Palestinian society. Though the women are now free, they continue to feel imprisoned by the current climate of the Intifada, by the "war on terror" and by the recently built "security" wall. With horrifying stories of torture suffered while in Israeli detention, the film brings to the forefront the hot-button issue of human rights abuses in prisons—and its particular implications for women prisoners. It also grapples with timely and difficult questions: What politicizes an individual? Are people born to fight or do their circumstances force them to do so.
113. **Zero Degrees of Separation**, Canada, 2005. Based around a trip the film's director, Elle Flanders, took back to Israel, where she lived as a child, *Zero* focuses on two gay couples, who literally span that country's divide. Selim is a Palestinian who navigates the labyrinthine rules governing his presence in Israel to be with his Jewish lover, Ezra. The activist Ezra takes the filmmaker on a long driving tour of oppression, getting into heated and fearless exchanges along the way with Israeli soldiers, while Selim mournfully attempts to straighten out his legal status. Meanwhile, Edit confronts her own guilt about being a part of the system that oppresses her Palestinian lover, Samira. The searing honesty of these romantic realists will quickly dispel any sentimental notions the viewer may have about love in a time of war. The roads these partners travel to be with each other are tricky and full of emotional and physical land mines, and Flanders starkly portrays Israel as a land in decline. The mournful tone is highlighted by archival footage of Flanders' family in the Holy Land in the 1950s, but the overall legacy of the film is one of gritty, hard-won hope, scraped out of the broken cement and rubble of occupation.

## Themes

- **Films about the Nakba (for Palestinians, the Catastrophe, May 15, 1948; the day commemorates the displacement of Palestinians that preceded the Israeli Declaration of Independence):** 2, 4, 17, 30, 43, 46, 49, 54, 57, 58, 61, 64, 68, 72, 77, 78, 79, 80, 82, 83, 84, 89, 91, 95, 101, 105
- **Films about Zionist history and ideology:** 11, 12, 14, 28, 33, 35, 36, 38, 40, 42, 46, 47, 48, 52, 53, 56, 60, 61, 62, 64, 70, 71, 73, 76, 79, 80, 99, 102, 103, 107, 111, 113.
- **Films about the post-1967 occupation of the West Bank and Gaza:** 1, 3, 11, 14, 18, 19, 21, 23, 25, 27, 35, 42, 43, 44, 49, 50, 68, 92, 97, 98, 99, 100, 109.
- **Films about the various Gaza invasions of the past decade:** 5, 10, 11, 14, 15, 18, 21, 23, 25, 36, 42, 43, 44, 80, 82, 83, 84, 88, 95, 98, 99, 100, 109.
- **Films about the Jewish settlements:** 1, 26, 51, 53, 54, 83, 111.
- **Films about the Lebanon War:** 35, 65, 106, 107, 110.
- **Films with avant-garde, comedic, or poetic approaches:** 2, 5, 9, 10, 12, 27, 34, 35, 39, 40, 58, 61, 65, 69, 75, 78, 83, 86, 93, 97, 98, 108.
- **Palestinian art films:** 9, 13, 69, 97, 98, 101, 106.
- **Films by and about Jewish critics of Israel and Zionism:** 3, 4, 6, 7, 8, 11, 15, 16, 18, 25, 28, 29, 32, 35, 36, 38, 42, 46, 48, 49, 51, 53, 55, 56, 57, 60, 62, 64, 65, 62, 71, 73, 76, 88, 92, 103, 105, 107, 113.
- **Films about the Israeli Defense Forces (IDF):** 11, 16, 36, 42, 46, 47, 53, 56, 64, 67, 75, 107
- **Israeli Films regarding Palestinians:** 1, 2, 32, 36, 38, 46, 49, 50, 56, 61, 67, 83, 92, 95, 107.
- **Solidarity Films by Arab and Israeli filmmakers:** 1, 3, 7, 15, 17, 18, 95.

- **Films about solidarity and resistance:** 1, 7, 8, 11, 12, 14, 15, 23, 24, 26, 31, 32, 39, 45, 50, 52, 63, 67, 68, 74, 76, 83, 86, 90, 92, 93, 97, 108, 110, 111, 112, 113.
- **Films concerning the Palestinian diaspora:** 2, 4, 5, 13, 17, 19, 21, 23, 25, 30, 32, 37, 43, 45, 51, 54, 58, 63, 68, 69, 74, 82, 89, 90, 94, 100, 101, 104, 105, 106, 109.
- **Films concerning Palestinian cultural memory:** 1, 2, 9, 13, 17, 21, 26, 30, 37, 39, 43, 46, 47, 50, 58, 63, 68, 77, 83, 86, 89, 95, 97, 98, 101, 105, 112.
- **Films showing International solidarity with Palestine:** 5, 8, 10, 12, 14, 15, 17, 19, 21, 25, 30, 41, 43, 44, 45, 52, 54, 58, 59, 63, 66, 67, 68, 72, 73, 77, 79, 80, 82, 84, 85, 90, 91, 94, 100, 103, 105, 109, 111, 113.
- **Films relating to daily life in Palestinian territories:** 1, 3, 13, 16, 18, 19, 23, 27, 34, 37, 39, 43, 49, 50, 54, 58, 63, 67, 68, 69, 72, 77, 82, 83, 85, 90, 92, 93, 95, 97, 100, 101, 104, 105, 108, 109, 112.
- **Films relating to the Middle East and indirectly Palestine/Israel:** 19, 21, 34, 76, 84, 86.
- **Films relating to women:** 8, 60, 66, 67, 69, 72, 77, 85, 89, 91, 93, 98, 101, 105, 110, 111, 112, 113,
- **Films relating to torture and imprisonment:** 14, 15, 36, 37, 42, 47, 53, 56, 57, 62, 85, 87, 107, 110, 112.

Books about Palestine Israel Film: Terri Ginsberg, *Holocaust Film: The Political Aesthetics of Ideology*, 2007, and Terri Ginsberg with Chris Lippard, *Historical Dictionary of Middle Eastern Cinema*, 2010.

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