



"One World Week provides the space for people from diverse backgrounds to come together to learn about global justice, to spread that learning and to use it to challenge inequality, discrimination and degradation, locally and globally.

One World Week aims to:

- i) enable groups at local level to work across boundaries such as culture, ethnicity, gender and creed, and to recognise we are part of one world in combating inequality and discrimination;
- ii) stimulate activities which nurture values of 'ubuntu' (active togetherness) and lead to learning, understanding and action for global justice;
- iii) work at a national level towards enabling diverse global perspectives to be heard, valued and have an impact.

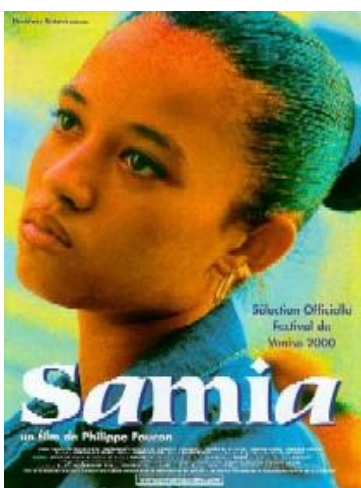
This year's theme is Hungry for One World

What do I hunger for? What do others hunger for? What does the world hunger for?

Food, shelter, comfort, laughter, joy, contentment, justice, acceptance, respect, well-being, peace, security, hope for the future...

Together we can recognise and tackle some of the needs in our local communities and global community."

WNCC believes that both the films being presented tonight shows individuals in different communities hungry for some of the above elements, and we hope the evening highlights that we all live in "One World".



France

2000

Cert 15

74mins

Directed by Philippe Faucon. Screenplay, Faucon, Soraya Nini, based on the novel "Ils disent que je suis une beurette" by Nini.

Cast: Lynda Benahouda (Samia), Mohamed Chaouch (Yacine), Kheira Oualhaci (Halima, the mother), Nadia El Koutei (Amel, the older sister), Yamina Amri (Aunt), Lakhdar Smati (Mohamed, the father), Amel Sahnoune (Kathia), Naïma Abdelhamid (Naïma), Farida Abdallah Hadj (Farida), Faroud Bouzarouza (Malik)

This eye-opening realist drama shows the conflict which can exist between newly settled immigrants and their offspring. The former seek the benefits of living in a new country but only in so far as it does not clash with their cultural traditions. The latter see the move as a chance to make a fresh start in a totally liberated society. Samia, and goes some way to conveying the true extent of the schism that can open up when teenagers attempt to cross the cultural divide.

Although not the most technically brilliant film, it does have impact and conveys its social messages powerfully. Too many movies drag their characters kicking and screaming into situations that the plot requires. *Samia* is content simply to observe. The effect is startlingly realistic, especially considering that the project doesn't have any professional actors (a developing trend in French cinema).

Israel

Cert 18

90 minutes

In Hebrew, German and English with English subtitles

Director and writer	Ari Folman
Art Director and Illustrator	David Polonsky
Director of animation	Yoni Goodman
Lead animators	Tal Gadon; Gali Edelbaum
Artists	Ya'ara Buchman; Michael Faust; Asaf Hanuka; Tomer Hanuka

With the voices of Ari Folman, Ori Sivan, Roni Dayag, Ron Ben-Yisahi, Dror Harazi, Zahava Solomon and Yehezkel Lazarov.

The title refers to an Israeli soldier grabbing a light machine gun and "dances an insane waltz" (to the tune of Chopin's Waltz in C Sharp) and firing all around himself on a street papered with posters of the just-assassinated Lebanese President Bashir Gemayel -- thus, waltzing with Bashir.

Folman is an Israeli documentarian who had not worked in animation. Here he used it as the best way to reconstruct memories, fantasies, hallucinations, possibilities, past and present. This film would be nearly impossible to make any other way. Animation will always be identified, no doubt, with funny animals, but is winning respect as a medium for serious subjects

He had served in the army, either as a full-time soldier or as a reservist, for 22 years when he finally decided he wanted out. In 2003, Ari Folman, who had just turned 40, asked his commanders in the Israel Defence Forces to release him from the obligation to do a month's military service every year. They agreed - "so long as you go to the army therapist and talk about everything you went through".

Folman, already an acclaimed film-maker and screenwriter whose service consisted of writing army information films - "How to defend yourself from atomic attack, stuff like that" - began to talk to the counsellor about the most dramatic episode in his military career and one of the most divisive chapters in modern Israeli history: the Lebanon war of 1982. Folman had been just 19.

He realised that he had never spoken about the experience before. "It's not that I had total amnesia about it," he says now, "but I had worked very hard to repress those memories. I had the basic storyline, but there were large holes."

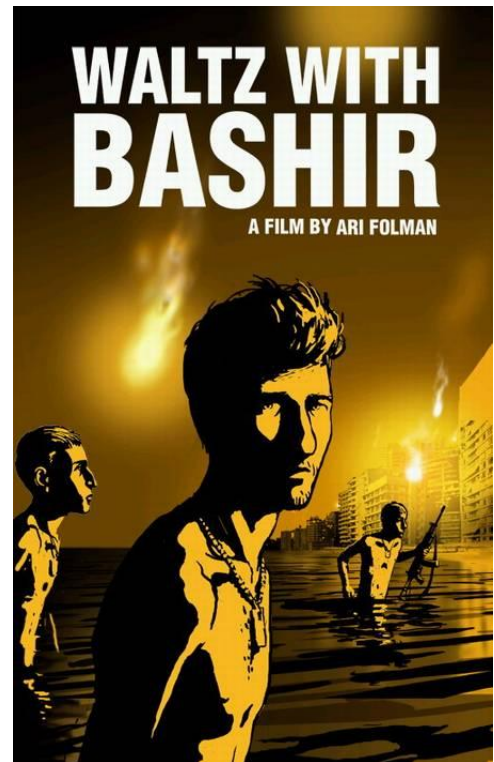
Around the same time, Folman got a call from a friend, Boaz Rein Buskila, a fellow conscript in 1982. Boaz



told Folman of a recurring nightmare: a pack of 26 vicious, slavering dogs stampede through a smart Tel Aviv street, upturning chairs, knocking over tables. The dream was connected to Lebanon, Boaz was certain. During the 1982 invasion, when an Israel Defence Force unit tried to enter a village, their presence was often given away by the howling of dogs: Boaz, deemed too sensitive to kill a man, had been given the task of shooting any dogs on sight - to silence them in advance. He had killed 26, and remembered every one of them.

The image had haunted Boaz. Surely Folman had similar memories, similar flashbacks from Beirut? No, he realised, nothing at all. There were vast gaps in his memory - and he became determined to fill them.

The animation, with its dark hues representing the overall feel of the film, uses a unique style invented by Yoni Goodman at the Bridgit Folman Film Gang studio in Israel. All of the film's characters were hand-drawn, and the drawings were created based on real people or fictional composites of real people,



including Folman himself. Folman interviewed his subjects in a sound studio, and then the art for the film was created based on that footage



Each drawing was sliced into hundreds of pieces which were moved in relation to one another, thus creating the illusion of movement. The film was first shot in a sound studio as a 90-minute video and then transferred to a storyboard. From there 2,300 original illustrations were drawn based on the storyboard, which together formed the actual film scenes using Flash animation, classic animation, and 3D technologies.

Each artist was assigned a storyboard of Folman's memories to illustrate. Each chose a key event from each storyboard and turned it into an illustration, making sure every visual element was on its own layer in Photoshop. "The animation department traced these elements into Flash in order to animate them," Asaf Hanuka explains. "These elements were later posted on the background illustration in After Effects, and that's how the animation was created."

"The illustrators and animators were inspired by the look and body language of the interviewees, but there was no tracing involved," Asaf Hanuka says.

A further example of the lengths taken by those involved in making the film was that Art Director David Polonsky is right handed, but did most of his illustrations with his left hand, as he felt that his original drawings were 'too pretty'. It is therefore understandable why it took four years for the film to be completed.

The result is one of the most extraordinary films of recent years, which won 23 awards across the world. Interestingly it was nominated at the Oscars for the "Best Foreign Language Film" category, where it lost out to the Japanese film *Departures*.

In a move which created a row between film-makers and the Academy of Motion Picture Arts and Sciences, the body which organises the Oscars, films which want to be eligible for the documentary gong now have to screen in both New York and Los Angeles for one week before 31 August. Under the old rules, films had to screen for one week in *either* Los Angeles or New York, while also opening at cinemas in at least 10 states for at least three days. The change may not seem dramatic, but film-makers complained that the requirement to screen in New York caused them multiple headaches.



The main problem seems to be that the prestigious New York film festival, where film-makers hope to make a splash, opens in late September, and refuses to screen films which have already received a NY premiere.

Could *Waltz With Bashir* move hearts and minds so intensely that it prevents a future war? None involved thinks so. "Cinema doesn't change the world," they say. But for those who were there, they have performed a service. "None of us spoke about this war," says Folman. "I've tried to open things up."

The film has been banned in most Arab countries, with the most harsh critics in Lebanon - the movie after all depicts a vague and violent time in that country's history. A movement of bloggers have rebelled against the Lebanese government's ban of the movie, and have managed to get the movie seen by local Lebanese critics, in defiance of their government's request on banning it.

Interestingly and perhaps easily missed is one of the final frames of the film which gives a fleeting acknowledgment of support from Israel's culture ministry and film board. Folman says that when the film has played at festivals in cities around the world, local Israeli embassies have embraced it.