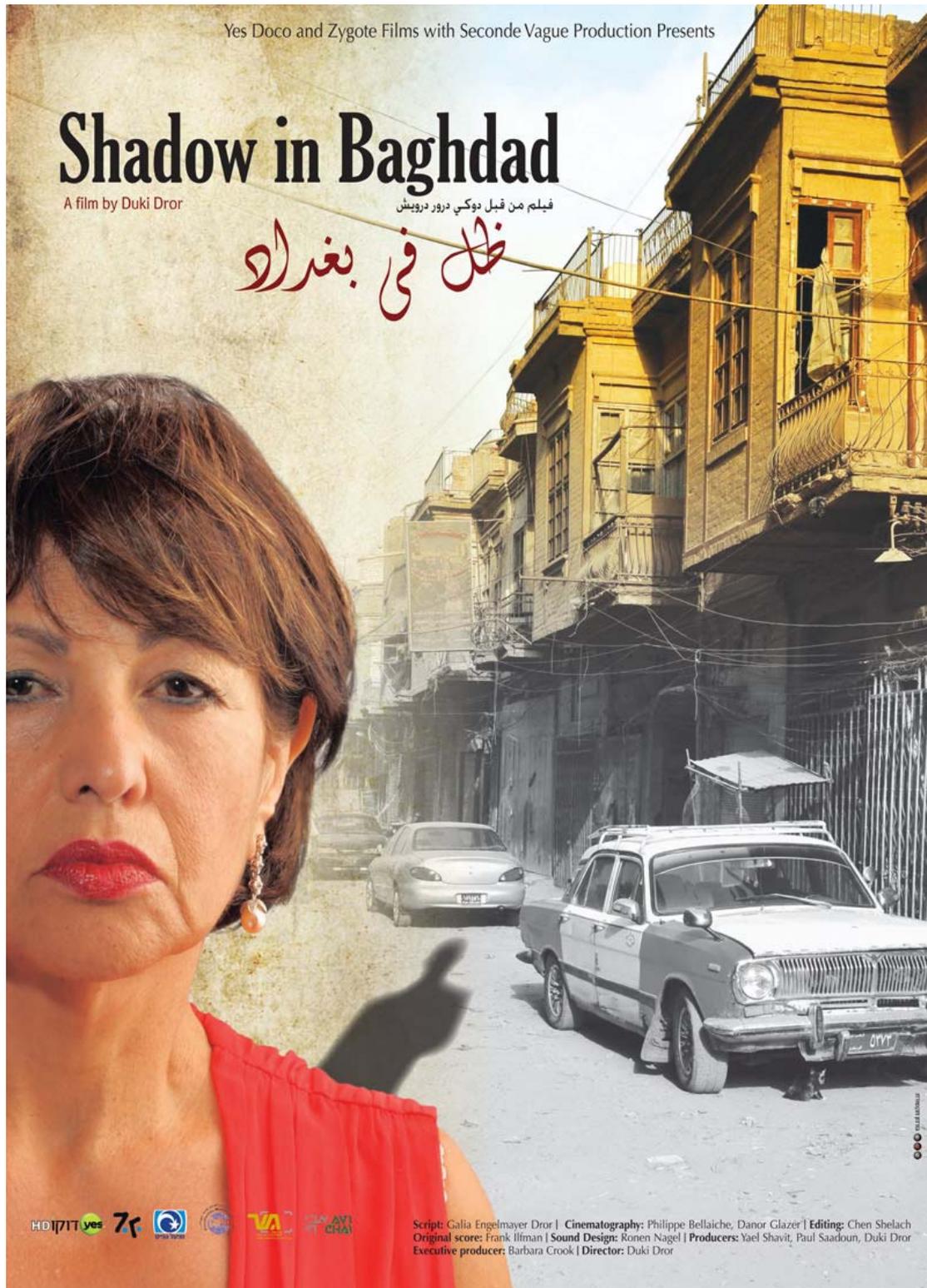


SHADOW IN BAGHDAD PRESS KIT (JAN 29, 2014)



WWW.SHADOWINBAGHDAD.COM



ON FACEBOOK

Israeli Premiere: October 9, 2013 **Haifa International Film Festival**

International Premiere: February 6, 2014 **Santa Barbara International Film Festival**
Nominated for the Justice Award 2014 SBIFF

Watch Trailer

<https://vimeo.com/77383504>

Watch scene

<https://vimeo.com/75966636>

Sound Bites:

"A gut-wrenching documentary"

Baltimore Examiner

***"Baghdad casts a giant shadow...
a remarkable documentary!"***

Jerusalem Post

***"The distance between Tel-Aviv and Baghdad is approximately
565 miles. For Duki Dror, the distance is nothing."***

Eye Candy Magazine

***"Among the films in Haifa Film Festival, Shadow in
Baghdad deserves a special mention."***

Haaretz

***"Informative, touching and surprising in its accumulation of
subtle reflections regarding identity and its expression."***

David Volach, Director of My Father, My Lord

"The editing is a work of art...an intelligent and moving film"

Eitan Weitz, Cinema from a Personal Perspective

***A very moving, even frightening film, which gives rise to many
questions.***

Tal Gordon, Israeli Educational Network

***"This film is a page torn from the protagonist's private diary,
written in her blood and tears, and also a page from the
glorious history of this storied community which always knew
how to drive out the darkness even from days draped in
shadows. ...Magnificent!"***

Ronny Someck, Israeli poet

General details:

Genre: Documentary

Release Year: 2013 (Israel)
2014 (USA)

Length: 70 min (Cinema), 65 (TV)

Production Country: Israel, France

Hebrew title (in Hebrew and in English letters): Tsel be'Baghdad

First screening date+ where: Haifa Film Festival, Oct. 2013

Web site: <http://www.shadowinbaghdad.com>

Cinema Technical details

Screening Format: DCP (24fps)

Spoken Language: Arabic/Hebrew/English

Subtitles: English

Sound: Surround 5.1

Credits:

Directors: Duki Dror

Producer: Duki Dror, Yael Shavit, Paul Saadoun

Executive Producer: Barbara Crook

Produced with the help of: Yes Doco, Avi Chai foundation, The Lottery Fund, Gesher Foundation

Script: Galia Engelmayer Dror

Cinematographer: Philippe Bellaich

Editor: Chen Shelach

Sound designer: Ronen Nagel

Original Music: Frank Ilfman

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Fax: +972 153 462 88 986

Email: info@zygotefilm.com

Production company's website: www.zygotefilm.com

Logline:

A missing father, a lost community, and the journey to trace their disappearance across the contours of a shifting Middle East.

Short Synopsis:

A thrilling cinematic journey from Israel to Baghdad in search of a missing father and a lost community. A young journalist from Baghdad sets out to write about Linda Abdul Aziz, who escaped from Iraq to Israel in the early 1970's, and about her father, who disappeared shortly thereafter to an unknown fate. As suspicion converts to trust, the two slowly uncover the truth behind Linda's father's tragic end as well as that of the Jewish community that had thrived in Iraq for over 2,000 years.

Long Synopsis

SHADOW IN BAGHDAD tells the story of Linda Abdul Aziz, who escaped the upheaval of Iraq in the early 1970's to Israel, and her father, who disappeared shortly thereafter to an unknown fate. The film follows Linda as an unexpected connection with a young Iraqi journalist sets her back on the path towards Baghdad and the truth behind her father's disappearance. As mutual suspicion converts to trust, the two begin to revisit a painful past, drawing closer and closer to the tragic story of Linda's father's ending. What they ultimately uncover is not only the fate of Linda's father but that of the once thriving Iraqi Jewish community whose over 2,000 years' history came to an abrupt end in the 1970's. At once a story of tragedy and redemption, Shadow in Baghdad tells of an important chapter in the turbulent history of the Middle East as it points to a distinct hope for the future as well.

Director's notes:

Since the overthrow of Saddam Hussein's regime in 2004, some Iraqi-born Jews are making secret visits to their homeland. My mother has fled Iraq when she was 12. My father was arrested in Iraq when he was 17, he was accused of being a Zionist and was sentenced to 5 years in prison. After he was released, his passport was stamped "Never to return to Iraq" and he left to Israel, but my parents' longing for their past life in Iraq was always strong.

My interest in the past began when I started to make films. 3 of my early films dealt with the history of my family and the cultural heritage of Jewish musicians from the Arab world. Recently, thanks to the internet, I began to communicate with Iraqi citizens. Now I can think of Iraq, not only through the past, but also see its present. The exchange of ideas with my friends through the Net, is broadening my views and changing the way I look at the middle-east politics. Of course, reconciliation and a mutual future is considered an hallucination at this time, but the dialogue on both sides of the border is an attempt to create the infrastructure for the change to come. This film about Linda Abdul Aziz Menuhin and her story, is my attempt to explore and to expose the possibilities of building a new future in our region.

Articles and Links:

Reviews and Interview:

Baltimore Post

Read

<http://bit.ly/1c19aPM>

Times of Israel

Read

<http://toi.sr/1ace3oJ>

Jerusalem Post

Read

<http://toi.sr/1d2nqNt>

Video:

i24 News (English)

Watch

<http://bcove.me/4gjyirp6>

i24 News (French)

Watch

<http://bcove.me/sswt7oyp>

Channel 1 Royim Olam

Watch

<http://youtu.be/rbNYSave69A>

Jewish News One

Watch

<https://www.youtube.com/watch?v=2PxIwbR--mY>

Channel 1 interview with Duki Dror

Watch

<http://www.youtube.com/watch?v=dnaRMxEj4Ms&feature=share&list=UUyUWkROCnV-fzN9sz37nFw>

Audience response

Watch

<https://vimeo.com/76260092>

**Q&A Jerusalem Cinematheque,
October 6, 2013**

Watch

<https://vimeo.com/77148468>

Radio:

TLV1 Roadio - Rogel Alpher interview with Linda Menuhin

Listen now

<http://tlv1.fm/arts-culture/journeys/2014/01/28/rogel-alpher-with-linda-menuhin-the-iraqi-anne-frank-journeys/>

Jerusalem Post, Anne Frank from Baghdad

Read

<http://www.jpost.com/Features/In-Thespotlight/Anne-Frank-from-Baghdad>

Contextual articles about the recent Jewish-Iraqi archive debate:

Keep the Iraqi Jews' Legacy Safe — in America by CYNTHIA KAPLAN SHAMASH

New York Times, November 7, 2013

[Read](#)

<http://nyti.ms/17bLpmD>

Should Iraq's Jewish Archives Stay in U.S.? by Nathan Guttman

Forward, November 3, 2013

[Read](#)

<http://fd.fo/q2Ndg>

A black day in January for Iraq's Jews by Lyn Julius

Jerusalem Post, Monday Jan 27, 2014

[Read](#)

<http://blogs.jpost.com/content/black-day-january-iraqs-jews>

Scholar fights to keep Jewish artifacts from returning to Iraq By David S. Cloud

LA Times, December 2, 2013

[Read](#)

<http://www.latimes.com/world/la-fg-iraq-artifacts-20131202.0.616163.story>

First robbed of their books, now robbed of their history by Lyn Julius

Times of Israel, November 9, 2013

[Read](#)

<http://toi.sr/19NBifJ>

Retrieving Baghdad's vanished Jewish past

The Washington Post

[Read](#)

<http://wapo.st/15wNt62>

Interview with director Duki Dror

by Ethan Stewart for Santa Barbara Independent

1) How did you first come upon this story?

In 2010, I began connecting via Facebook with Iraqis expatriates and citizens as well. As I chat with them I was curious to understand what do I have in common with them, as I am also someone from an Iraqi decent. At that time I also met Linda who had much wider circle of acquaintances and readers in the Arab world. I felt that her powerful story connects both, the painful guilt-ridden past as well as the courageous steps that she is taking in the present to reconnect with people in Iraq today..

2) What were the difficulties and risks in making a film like this?

I had a limited access to the sources of information and of course the story took place in places where I have no access to or a very limited access. When I traveled with Linda to film her voting for the Iraqi Parliament in Jordan, we were held in custody by the Iraqi authorities at the ballot for a whole day until the Jordanian general security intervened and got us out. Also, just before we completed the film, there were some threats that put some people who participated in the film in danger, That's why we have decided to blur their identity in the film for their safety.

What was it like to basically chase down both a lost life and a lost way of life in a war ravaged country?

It was like trying to find a needle in a haystack and then stumbling upon a much bigger treasure: the story of a lost history.

Tracing this history required following the more immediate connection formed between an Israeli journalist in Jerusalem and an Iraqi journalist in Baghdad. Though the current political situation and my own identity did not allow me to shoot in Baghdad myself, the use of technology allowed us to traverse borders in new and exciting ways and opened different avenues for pursuing the film's protagonists and their story.

Do you think a Jewish population will ever again thrive in Iraq?

Presently, there are only four Jews left in Iraq and it's hard to imagine that Jews will resettle in Iraq in the near future. But as we know, history can be full of surprises. The real question is: will the Iraqis acknowledge the existence of a community that represents an integral part of their heritage and, concurrently, will the Jewish world acknowledge that its history is interwoven with that of the Arab world and its culture.

Since completing the film, what has the feedback/fallout been like?

Jews from Arab countries represent more than 50% of the Israeli population but their stories are rarely represented in documentaries. So this is perhaps why *Shadow in Baghdad* has attracted so much attention and why the film's screenings in Israel have been sold out for three months and counting. Furthermore, the film has attracted strong interest from Iraqi intellectuals and expatriate Iraqis drawn to its hopeful message that all Iraqis might be united over a shared cultural heritage that stretches deeper in time than the country's current sectarian strife.

Shadow in Baghdad: Israeli filmmaker Duki Dror chronicles extinction of Iraq's Jewish community

BY [LARRY LUXNER](#) · NOVEMBER 29, 2013



Throughout his career Duki Dror has made hard-hitting films about Vietnamese boat people adjusting to life in Israel, criminals serving life sentences in an Illinois prison, a Palestinian-Israeli boxer torn by his divided loyalties and Jewish punk-rocker communists in the streets of Tel Aviv.

Dror's latest documentary is no less gut-wrenching.

"Shadow in Baghdad" chronicles the disappearance of Iraq's Jewish community through the eyes of Linda Abdel Aziz Menuhin, an Iraqi-born Israeli journalist who embarks on a quest to find out how and why her father — prominent lawyer Jacob Abdel Aziz — was kidnapped and murdered by Saddam Hussein's thugs 40 years earlier.

"I've made more than 20 films, but this was the hardest of all to make because you're looking into the story of a person who died, and there are no documents," said Dror, interviewed several weeks ago over coffee at a Bethesda Starbucks. "You're trying to build this mystery around the story. All the evidence you have is either part of millions of documents that are spread around the world, or in a place that you cannot reach."

The 70-minute documentary recently made its sneak preview debut at the Potomac home of Louis A. Stroller, executive producer of "Scarface" and other Hollywood blockbusters from the 1980s. It was also shown Nov. 21 at the United Nations, in honor of Day of the Refugee — and will likely be screened at the National Archives as well as its debut at the 24th Washington Jewish Film Festival, scheduled for Feb. 27 to Mar. 9, 2014. Menuhin said reaction to Dror's film has exceeded all her expectations.

"People were very moved, and they could identify with the story," she told WJW just before boarding her flight back to Israel. "It doesn't matter where you come from or what your religion is. In the Middle East, we have many examples of brutal leaders, and after the film, I came to know many people who underwent very bad experiences with the Ba'ath regime in Iraq. This film really gives people an opportunity to talk about these atrocities. There's a climate of silence. When you don't talk about it, there's no room for public debate."

Prior to 1948, as many as 150,000 Jews lived in Iraq, a country they had inhabited since Biblical times. Most eventually left for Israel, though following the Six-Day War in 1967, things got really nasty for those who stayed behind.

In 1969, the regime rounded up nine Jews and sentenced them to death on charges of spying for Israel and the United States. They were hanged in Baghdad's Tahrir Square; their executions a public spectacle attended by hundreds of thousands of Iraqis.

That's when Linda Abdel Aziz, then 17, decided to escape. The rest of her family eventually joined her in Israel, but her lawyer father stayed in Baghdad, where he was instrumental in

winning the freedom of at least 200 other Jews who had been unjustly imprisoned. Shortly after, Jacob Abdel Aziz — while doing last-minute shopping the day before Yom Kippur — was kidnapped and never seen again.



Linda's friends from the university in Baghdad in 1968. (Courtesy Photo)

It's a story Dror, 50 and the child of Iraqi Jewish refugees, can easily relate to. His own father tried to flee Iraq in 1949, but was caught and sentenced to five years in jail. The family (whose original name was Darwish) eventually emigrated to Israel.

"About 10 years ago, I made a movie called 'Fantasia' about my family, my father's story in Iraq and me as an Israeli who is trying to understand the story and how I tried to push it away from me," Dror said. "But suddenly I started to dig. My father had painful memories and didn't want to speak about Iraq. That just made me more curious."

These days, there aren't enough Jews in Iraq to make a *minyan*.

The movie's release comes against the backdrop of a controversy pitting the United States against Iraq, the country it helped liberate from Saddam Hussein in 2003

On Nov. 27, the State Department announced that it would return to the Iraqi government a valuable collection of Jewish books and manuscripts found that year by U.S. soldiers raiding Saddam's flooded military headquarters. The documents, some of which date to the 16th century, have been restored to the tune of \$3 million and are now on display at the National Archives.



Baghdad 1970. In the center stands Rabbi of Baghdad and Jacob Abdel Aziz. (Courtesy Photo)

But a bilateral agreement to send the collection back to Baghdad next summer has infuriated Jewish groups, who argue it should stay right where it is — in Washington.

"There's so much ignorance about Jews in the Arab world," said Dror, who studied filmmaking at both UCLA and Columbia College Chicago. "There's also a lot of ignorance in Israel about the Arab world, but what is really dangerous now is that the old generations of Arabs who

knew Jews are dying out. You have a population [in Iraq] that doesn't acknowledge anything about their Jewish heritage."

Dror said his documentary cost about \$300,000 to produce. About \$60,000 of that came from Gesher and Avi Chai — two New York-based foundations — while donations from the United States, France, Israel and elsewhere paid for the remainder.

"Shadow in Baghdad" was filmed in both Israel and Jordan. The documentary opens with Menuhin, who freelances for Arabic-language TV networks and writes an independent blog in Arabic — traveling by car and crossing the Allenby Bridge to Jordan in an ultimately unsuccessful attempt to vote in Iraq's 2010 presidential elections. She brings her tattered University of Baghdad student ID along with an Israeli passport to prove her identity.

For that scene, Dror teamed up with a Jordanian producer, telling him without elaborating too much that the Israelis were only coming for a visit.



Duki and Linda. (Courtesy photo)

"They held us at the voting station for seven or eight hours," he said. "It was just a school, but the school became Iraqi territory [for the election]. Finally, some Jordanian secret service guys snatched us out of there. She wanted to make a statement for herself, not to provoke."

Menuhin said the whole point was to show how Iraqi she is.

"I would still like to be part of the democratic process in Iraq," she explained in English, though most of the dialogue in the movie is in Arabic and Hebrew, with English subtitles. "I have two identities, Iraqi and Israeli. You cannot deny one identity at the expense of the other."

Crucial to Menuhin's story is the advent of the Internet, which made it possible for an inquisitive Iraqi journalist identified only as "Mohammed" to contact the Israeli Jewish woman via Skype after having read about her efforts to vote in the Iraqi election. Over the course of several months, the two develop a relationship built on trust, and Mohammed — whose face is blurred in the movie — eventually helps track down documents and people who can lead her to the truth.

"We're talking about reconciliation, about a Middle East where people can exchange ideas and talk," said Dror. "Suddenly the social networks enable all these possibilities of crossing borders without actually crossing the border. But really do you have anything in common? That's what I wanted to see. Surprisingly, I found Iraqis who are not only not afraid to speak with me as an Israeli and a Jew, but who also feel that the Jews were a major part of the Mesopotamian heritage, and they want the Jews back."

Even so, Dror decided not to fully identify Menuhin's friend in Baghdad.

"The subject of Jews is kind of controversial [in Iraq], and it's not only him but other intellectuals and journalists who feel threatened by this," he said. "You don't know who might hurt you."

Also interviewed in the documentary is Mark Hambley, former U.S. ambassador to Syria and Qatar. He spoke at a London ceremony sponsored by the New Century Foundation award for outstanding achievements for peace in the Middle East.

Menuhin, accepting a prize at that ceremony, tells the audience, “I always say that I left Iraq 40 years ago, but Iraq never left me.”

Dror said the Al Jazeera or Al Arabiya networks should air his documentary, though he doesn’t expect it to be broadcast on Iraqi TV because it’s an Israeli production.

“I don’t have to go there. All I need is for the film to go there, for it to be shown on Iraqi TV, in Qatar, in all the Arab countries,” he said. “I know from previous films about the heritage of Jews that there’s a huge audience. If there were no media censorship of this kind of content, it would be very strongly received.”

Meanwhile, Dror must still come up with thousands of dollars to get “Shadow in Baghdad” widely distributed throughout the United States — a real challenge, he says, because most American Jews are Ashkenazi, not Sephardic.

“Raising money for a film about Jews from the Arab world is much more difficult than raising money for a film about European Jews,” he remarked. “It’s nice to have a movie, but you need to push the film strongly to get it seen by many people. We would like to run it in film festivals like Sundance and Santa Barbara, then do screenings at Jewish community centers and synagogues in Montreal, New York and elsewhere. There are lots of invitations waiting.”

Asked what’s next on his to-do list, Dror said he’s working on a documentary about Naji Ibrahim — the first and only Jewish pilot in the Iraqi Air Force.

As for Menuhin, “I’m in the process of starting up a new blog that would let people from throughout the Middle East express themselves.” And then? “You might be shocked,” she said, “but I see myself one day as the Israeli ambassador to Iraq.”

THE TIMES OF ISRAEL

Jewish refugees from Arab lands slowly gain recognition

Documentary captures Skype conversations between an Iraqi Jew researching her father's fate and the young reporter in Baghdad who tries to help her

BY [ALEX SUSKIND](#) January 7, 2014



NEW YORK — At the United Nations headquarters in New York City this November, Linda Abdul Aziz Menuhin was getting agitated. A Jew of Iraqi descent, she had come to tell her story at the [Justice for Jewish Refugees from Arab Countries](#) conference. However, after an emotional heartfelt speech from Lucette Lagnado, about her upbringing in Egypt and her father's attempts to keep their family in the country, Menuhin couldn't find the strength to read the words she had prepared.

"When Lucette was speaking about her father, I could hear my father," she said to those in attendance. "My father was so fond of Iraq. I don't know if he ever imagined that it would betray him the way it did."

Menuhin is one of many Jews who grew up in an Arab country, who were then eventually uprooted and forced to leave their homes. Her story is one that is shared by approximately 850,000 Jews who lost their personal belongings, family members, and land.

Recently, the issue of Jewish refugees has [gained steam around the world](#). Amid this rising interest, Menuhin has become the subject of a new documentary, "Shadow in Baghdad." Directed by acclaimed filmmaker Duki Dror, the film attempts to shed light on Menuhin's years in Iraq and the circumstances surrounding her father's disappearance.



After the Six-Day War in 1967, Iraqi Jews became defenseless targets. Three years later, Menuhin would flee the country, but her father, Jacob Abdul Aziz, stayed. He loved Iraq and the thought of having to sneak out was one he would not entertain.

Sadly, on the eve of Yom Kippur in 1972 he failed to show up to synagogue and was never heard from again. His abduction is the emotional center of the film, as Menuhin attempts to retrace her father's steps, and hopefully provide closure to her story.

"I was trying at the beginning to [make a film] by myself, but I thought that was really a heavy duty undertaking," Menuhin told The Times of Israel. "Because it was very emotional, I understood that I wouldn't be able to make it."

"Shadow in Baghdad" isn't the only film where Menuhin has spoken about her father's abduction. Back in 2004 she was interviewed for the documentary "The Forgotten Refugees," in which she recounted her years in Baghdad publicly for the first time. Prior to that, she had found it too painful to discuss these issues. Though it had been decades since she had left the country, the memories were still too raw. "Some of the people I knew preferred to avoid this scenario at all, so they just subdued the issue," Menuhin said. "They just pretended that it never happened and they went on with their lives."

'The Jewish community of Iraq, it was big, it was important, it was vibrant, it was part of the Iraqi society for hundreds of years, and it vanished'

Menuhin's experience with the first film would lead her to write and speak about the issue with greater frequency, which is how she and Dror ended up connecting. The filmmaker, an Iraqi Jew himself, found Menuhin's story to be a sad yet fascinating account of the persecution of Arab Jews.

"She had a compelling story," Dror said. "It was the way for me as a storyteller to connect and understand that this could be a very interesting film to make on a subject that is almost non-existent in film."

Before 2004, the topic of Arab-based Jewish refugees hadn't gotten the type of attention one would expect for an issue affecting so many. Dror thinks most Jewish attention, at least on the film front, had been focused on the Holocaust, a fact that made "Shadow in Baghdad" that much more difficult to put together.

"It was a struggle to finance," he said. "Because you can think about any films that you want, but the bottom line is that you have to finance it and you have to convince people that this is an important subject."

As for Menuhin, she believed that silence on the issue — both from refugees and those with an overall knowledge and understanding of the topic — was what led to it not being discussed at all in the first place.

"Since there was no mention of Jews as refugees from Arab countries, nobody really talked about it," she said. "When you don't speak about this subject in the media, it doesn't make room for that in the narrative."

However, after "The Forgotten Refugees," those who had been affected began to speak up. Soon enough, places as far off as Canada were shining a spotlight on the Jewish refugee conflict. There was even interest in the Arab world, a point that's illustrated in "Shadow in Baghdad." At some point, Menuhin's story attracted the attention of an Iraqi journalist who

wanted to know more about her father's disappearance. This development provided a compelling narrative to Dror's film and he decided to structure the documentary around Skype conversations between Menuhin and the young anonymous reporter.

'This was really fascinating to me seeing this dialogue between them, bridging a gap of generation'

"It was very exciting in the beginning, because you didn't know who this guy was on the other side. You know, she left in the Seventies when she was very young, and she's now sitting in front of this young Iraqi," said Dror. "This was really fascinating to me seeing this dialogue between them, bridging a gap of generation, a gap of being from a different religion, and a gap of being from two countries who were in conflict."

Though Menuhin's story was compelling on its own, bringing in an Iraqi journalist gave the film an angle Dror hadn't thought was possible: a perspective from someone who currently lives in Iraq. After all, it was far too dangerous for Dror and Menuhin to travel there themselves, which forced them to cobble together what little information they had from remaining documents and archives.

"If there is a document telling what happened to her father somewhere, it could have been among 10 million documents that are now at the Hoover Institute at Stanford, which I visited," Dror said. "We had a few people doing the research, but it was like finding a needle in the haystack." Through the unnamed Iraqi journalist, Dror and Menuhin were able to get a better viewpoint on Baghdad and the neighborhood where she had grown up. Overall, it helped bring the film full circle, giving Menuhin's Iraqi upbringing a connection to someone who currently lives in the country.

"Shadow in Baghdad" has already been released in Israel and is currently set for a U.S. release in March 2014. According to Dror, there has also been interest in showing the film in the Arab world, perhaps even in Baghdad.

While that would be a tremendous accomplishment, the fact that the movie was financed, shot, and released to begin with represents another step forward for Jewish refugees of Arab descent. "The Jewish community of Iraq, it was big, it was important, it was vibrant, it was part of the Iraqi society for hundreds of years, and it vanished. And I want people to know this," he said. "You cannot erase 2,000 years in one day."

For Menuhin, "Shadow in Baghdad" represents something a bit more personal: closure. "In a way the process provided some kind of a closure because it brought positive memories rather than thinking about the negative and traumatic events I witnessed during my life there," she said. "I have come to see my suffering as part of a major evolution that Iraq underwent through the Ba'ath regime, which did not only impact Jews but Iraqis across the board. It made me realize that there are still normal people in Iraq who can identify with my loss and acknowledge the injustice done to Jews."

'Anne Frank from Baghdad'

By LELA GILBERT

Linda Abu-Aziz Menuhin recounts lesser-known 'nakba' of Iraqi Jews.

In recent years, many Jews from Iraq have started to talk about what happened to them. But I was so hurt and so locked into myself that I didn't think I could deal with it," says Linda Abu-Aziz Menuhin, who in 1970 fled anti-Jewish violence in Baghdad. "More recently I've felt that I needed to heal this very bad bruise, so I am in the process of opening up. Now I say that having to leave my home in Iraq was mynakba - my catastrophe." "Nakba Day," inaugurated by Yasser Arafat in 1998, is meant to counter Israel's Independence Day celebrations, commemorating losses suffered by Arabs who fled their homes during the War of Independence. In fact hardly a day passes when the subject of millions of Palestinian refugees seeking a "right of return" to their lost properties - or compensation for them - isn't discussed in relation to Middle East peace negotiations. Somewhere between 500,000 and 750,000 Arabs fled their homes during the War of Independence in 1948; 60-plus years later, these refugees and their offspring number more than four million, living both in refugee camps and in residential communities. The story of their losses and their controversial politicization is a familiar subject for journalists, activists, politicians, and Middle East observers. Meanwhile, another refugee story - the history that Linda Menuhin represents - is far from familiar. FROM 1948 to 1970, 850,000 to a million Jews fled or were expelled from Arab lands. Many of these forgotten refugees were members of ancient Jewish communities that predated [Christianity](#). More than a few were wealthy, powerful and successful. Nearly all of them left their homes with little more than the shirts on their backs, leaving behind houses, bank accounts, investments, personal treasures and their means of livelihood. They resettled, mostly in Israel. From then until now, they have received no reparations, no inventory of their lost possessions and virtually no consideration in negotiations for Middle East peace. According to scholar Maurice M. Roumani, "In contrast to the high profile maintained by the Palestinian refugees, Jewish refugees in Israel began a costly rehabilitation program and played down their refugee status as much as possible. Their story was little known until 1976, when a new organization named WOJAC [World Organization of Jews from Arab Countries] undertook to make their voice heard so that no Middle East refugee settlement could take place without their claims being part of the equation. These claims are based on both historical and legal rights from centuries of continuous living in the Mediterranean region under Muslim rule." Iraq, like North Africa, Egypt, Syria, Lebanon and Yemen, once had a thriving and historic Jewish community. Iraq's Jewish population numbered around 135,000 in 1948, with over 77,000 Jews living in Baghdad alone. Today fewer than 10 Jews remain in the country. Linda Menuhin wasn't yet born when modern anti-Semitic violence first struck Iraq in 1941; it began with a pogrom, the Farhud, instigated by Nazi-collaborator Haj Amin el-Husseini, the grand mufti of Jerusalem. During the Farhud, 180 Jews were murdered and nearly 250 wounded. Persecution ebbed and flowed until 1948, following the establishment of modern Israel, when tens of thousands of Iraqi Jews lost their property and assets and ran for their lives. Then came the Six Day War. Linda remembers all too well the terrifying months following Israel's military victory against several Arab nations in 1967. "After the Six Day War, I really began to feel afraid," she explains. "The trouble began with a protest around the British Institute in Waziriya building. I had to leave my classroom by a back door before the end of a test that would qualify me to study in a British university, GCE. I could hear the radio very loud, shouting how the Arabs had won the war and how many Israeli warplanes they had destroyed. We could feel the heat, on the radio, in the market. We knew it wasn't true because at night we used to listen to Kol Yisrael, which was an Arab language broadcast. "But then Jews started being arrested. One of our very close friends was living with his old father. They came to pick him up from his house, 'just for questioning,' or so they said. They brought his body back in a sack." Within two months, Baghdad's Jews were living in terror, keeping themselves out of sight. Their sports and social clubs were closed, their phones cut off and their assets frozen. Horrifying stories of abduction and murder circulated. Linda's

family was evicted from its home. IN DESPERATION, Linda sent a letter to an aunt in America, telling of the Jews' terrible conditions in Baghdad. She wrote it in French, hoping Iraq's government censors wouldn't intercept it. The aunt sent the letter on to Israel. It was published in Ma'ariv, beneath the headline "Anne Frank from Baghdad." In 1969, the crisis came to a grisly climax when nine innocent Jews were publicly hanged in Baghdad, accused of spying for Israel. Four years later, Linda wrote her youthful impressions of the scene, "...it was really a blow, a shock to see the Liberation Square on TV crowded with people dancing and singing as if they were celebrating a feast or a wedding. Our nine victims were... suspended in the air, on improvised scaffolds... their heads were twisted and drooping and their bodies dangled from the gallows. The attitude of the crowd proved to be savage, barbarous and ferocious. They cursed the dead, spat and pelted stones on them. It was the most humiliating, distressing, unforgettable sight I had seen in my life. My cheeks were flooded with tears. Our agony was beyond description." Eventually, against her parents' wishes, Linda managed to escape from Iraq with her brother. The two made their way to Teheran, guided by mercenaries, and finally on to Israel. Linda's father, a well-known Baghdad attorney, was taken into custody by Iraqi authorities not long thereafter, never to be seen again. She continues to seek out people who knew him, who might tell her the details of his final days. The rest of her family is in Israel, scarred by their past but thankful for their new lives. They, along with hundreds of thousands of others, comprised the "Forgotten Refugees" who fled Muslim lands in the mid-20th century. Each of these owns a family history of terror, desperation and profound loss. Each has experienced a personal nakba. Will the story of these refugees find its proper place among other issues under discussion in the Middle East peace process? In a 2005 report for the Jewish Center for Public Affairs, Dr. Avi Beker summed up the matter well, Historically, there was an exchange of populations in the Middle East and the number of displaced Jews exceeds the number of Palestinian Arab refugees. Most of the Jews were expelled as a result of an open policy of anti-Semitic incitement and even ethnic cleansing. However, unlike the Arab refugees, the Jews who fled are a forgotten case because of a combination of international cynicism and domestic Israeli suppression of the subject. An open debate about the exodus of the Jews is critical for countering the Palestinian demand for the "right of return" and will require a more objective scrutiny of the myths about the origins of the Arab-Israeli conflict.

THE LONG WAY HOME

Interview with Duki Dror by R.J. Mazahreh
EYECANDY (VOL, 23 Spring 2013)



The distance between Tel-Aviv and Baghdad is approximately 565 miles. For Israeli documentarist and professor Duki Dror (meaning “freedom” in Hebrew), the distance is nothing. Teaching at UCSC for winter quarter, Dror is one of the most prolific filmmakers in Israel today, known for his powerful documentaries dealing with migration, identity and cultural/ ethnic dilemmas in Israeli society. I stumbled upon his work when researching documentaries on the Israeli/Palestinian conflict. Dror is as much Iraqi as he is Jewish — his family changed their Arabic last names when they escaped Baghdad and made their way to Tel- Aviv. He is a visionary filmmaker who walks a path in search of identities in crisis, which helps bridge the gap between his own cultural backgrounds.

His dual identity very much impacts his work and view of the world, but it wasn't always that way. Dror found himself running from one cultural identity to the other. Retracing his family's footsteps is a big part of his early filmography. Dror's family fled Baghdad in the 1950s and immigrated to Israel due to the shifting political climate and his father's struggles with the government. This uprooting was his first taste of the tension between Arab and Jewish cultures. One of Dror's more personal films, titled *My Fantasia*, primarily focused on his father's struggles in Iraq. When questioned about this project, he said, “I did this film when I was studying [at UCLA] in the United States and I thought this film was the must-do father film project or student film project.” Despite the clichés he sees, the film was a resounding success, using Dror's original documentary style to reveal the painful story of his family's migration from Iraq to Israel. The story follows his father's menorah factory, which is closing down because business is going south. The background of the factory serves as an interesting metaphor — this menorah factory, called “Fantasia,” is slowly disappearing, like the Jewish Iraqis who once made up a significant percentage of the population. Today fewer than 100 Jews reside in Iraq.

The idea for the film came to Dror from a memorable event in our history. “At that time one of the things that sparked my interest was Iraq during the first Gulf War in 1991.” Dror recalled the image of seeing Iraq getting bombed on the news. He was conflicted about his reactions, seeing a country he knew he was connected to but didn't understand. He continued, “Seeing the image of [Tel-Aviv] where I was born and raised in, and the other image of this old country that I just knew a little about but still a part of my life in a way...it gave me the idea that this is something I need to know and learn about.” It was a film he felt obligated to make, not only because of his family background, but also for his own reasons. The film would help navigate the process of uncovering the Iraqi side of his identity that he knew very little about, and help take that first step to toward understanding the Iraqi culture.

The story weaves memories from Iraq and Israel — two homelands, two languages, two identities and also two enemies. Dror is trying to reconstruct the narrative of his family, a narrative that has disappeared in the silence and shame that followed the family's move to Israel. The father's silence is finally broken by Dror's relentless inquiries, which reveal a story about his father's five lost years in an Iraqi prison.

Dror and his family never returned to Baghdad, but he still tries to reconnect with his Iraqi roots and keep that connection strong. "I'm actually doing this new film, called *Shadow in Baghdad*," he says, "and I try to return in a cinematic way through two characters." Those two characters are an Israeli journalist, who was born in Baghdad and escaped when her father was kidnapped, and an Iraqi journalist who writes about the Jewish community of Baghdad (which was about 25 percent of the population during the 1940s). Dror sees this film as a dialogue between the two characters, exploring what Baghdad was and is, and how a new generation of Iraqis are trying to find and reach out to the city's history. The film retraces the steps of Dror's own family experience, when his father was imprisoned in Iraq for his ideology. "He always tried to tell me not to fight on anything related to ideology because you just lose. And that motivated me to try and find ideology and have ideas and go all the way to achieve these ideas. But in a way, when I reflect back on the world and life, I see there is a point to what he said."

Dror spent eight years in the United States before he returned to Israel. One of the first films he made once he got back was titled *Cafe Noah*, a documentary about musicians who immigrated from Iraq to Egypt in the 1950s. It was a rather specific subject matter for a director. "It wasn't my very first film once I got back, but my second. But it was something I really wanted to do because the Iraqi identity was something I tried to hide and put behind, and when I lived here in the United States was when I felt it very strongly that it had been put behind me. Once I got back, all I wanted to know and do was to learn about it and present it. "So this film for me started from this memory when I had a Bar Mitzvah with all these friends who were of European descent. I had this trauma that this band, an Arabic music playing band at my Bar Mitzvah, [laughing] and it was such a humiliating moment for me. Because of course my parents didn't know anything about what I felt or how complex it would be for me with my friends hearing Arabic music. They had never heard it before. So this memory just started the idea of *Cafe Noah*." Dror's honesty about his conflicting heritage is one of the trademarks that materialize throughout his films. It is also a relatable feeling for a generation of first-generation Americans, like myself, with ethnically diverse backgrounds and the culture clash that comes with that kind of background. Dror's films, like *Cafe Noah*, are an examination of identity within the context of society, culture, and in this case, music. After re-examining his own cultural backgrounds, he searched for similar identities in crisis. His best films often deal with the larger regional conflicts and its impact on self-image.

In 1998, he collaborated with Palestinian director Rashid Masharawi on the film *Stress*. It is an experimental documentary that focuses on the inner emotions of Israeli/Palestinian conflict. It is an innovative and enthralling juxtaposition of two different yet similar societies. The directors, Dror and Masharawi, decided to break it up into two parts. The idea of using this type of impressionistic look on the screen was credited to Rashid. But, as Dror puts it, "We both agreed from the start that the project was going to be split in two, because each one of us see reality in a very different way, not just with the reality of the situation but also as a filmmaker."

It began as an initiative by a production company in Tel-Aviv trying to form a cooperation with a Palestinian production company on a film about the inner feelings of Israeli/Palestinian relations. They eventually chose Dror and Masharawi to film the project. In Dror's part of the film, he uses a taxi driver with a hidden camera to capture Tel-Aviv citizens in real moments with real discussions. The citizens discuss their opinions on the Israeli/Palestinian situation and local conflicts when prompted by the driver. Why use this style and what drew him to that idea? "Well it actually comes from *Candid Camera* [laughing]. Of course, this is a universal idea, of putting a camera where people are unaware of it and less inhibited when they are speaking. So you get a much more truthful conversation. You get a more truthful reaction. But I'm not sure where I got the idea to incorporate the taxi, I just hadn't seen anything like it before."

In the humble taxicab, Dror saw a filmic space perfect for this film and its subjects. "I've always enjoyed cab rides. I can talk with the driver and it's like a short session of

psychology because you'll never see this cab driver again once you get out. So I thought it could be very interesting to examine what happens inside [the taxicab]. To view these fragments of Israeli society who are locked in with this cab driver. There's this feeling that this 'confession cab' holds you in and outside is this surrounding that could always be intimidating and dangerous. So I created that space where people would feel comfortable to speak in and to express what they feel." It's interesting to note that Rashid Masharawi went on to make a fiction film centered around a taxicab driver titled *Laila's Birthday*. As for Dror, he continued to receive plenty of critical acclaim for other film projects including *Raging Dove*, *Paradise Lost* and *Mr. Cortisone*, *Happy Days*.

One of his more recent films, *Incessant Visions*, was recently screened at the UCSC Media Theater on Feb. 28. The film details the real life story of architect Eric Mendelsohn and his influence on the architecture of the Third Reich all the way to the early formative years of Tel-Aviv. The film is probably the best example of Dror's style and storytelling ability. Again the protagonist is in conflict with his identity and the society around him. "Well, first of all I wanted to do a film about a protagonist who was dead. I felt and still feel documentary is changing. The way the camera is changing the behavior of people. People are more aware of the language of documentary and they sometimes act for you and to get what you really want, and not what they want to be, is getting very difficult. And the value of documentary is degrading because of this."

Dror wanted to avoid what he usually did, which in his words was, "project myself into the protagonist's life when he is alive." In the end, he thought it would be better and easier with fewer moral questions for himself to do a film with a character who is not alive. A film like *Incessant Visions* is predicated largely on two things — the context and the character. The story of Mendelsohn starts with him drawing small sketches in a World War I trench and sending them to a young cellist in Germany. He eventually becomes a household name in architecture only to flee the country when the Nazis come to power. The film is a cinematic meditation about the untold story of Mendelsohn, whose life and career were as enigmatic and tragic as the path of the 20th century. Yet his influence can still be felt all over the world.

"The story of Mendelsohn came to me because one day I heard in the news Tel-Aviv has been selected to be a world heritage site. And I never understood that, because being someone who was born in Tel-Aviv I always thought it was a very ugly place and nothing interesting about it. But then I learned and I asked questions of my architect friends, and they said, 'You have to know that Tel-Aviv is the product of one mind, an architect mind, Eric Mendelsohn.' And I said, 'show me some buildings of his,' and he said, 'No, there is no building in Tel-Aviv by Mendelsohn. He's the inspiration for this city, especially the old parts of Tel-Aviv.' I found it so interesting how a person can leave such a great influence with out even being there, and it sparked my interest in art and what defines art. And the film was born." When the interview ended, we shook hands and departed for the bus stop. As fate would have it, we both lived on the same bus route, so I was given a chance for an extended interview. Sitting on the 16 bus, I took the opportunity to ask him more about himself — his favorite films, how to raise money for a project, and has it gotten any easier? Just small talk from aspiring amateur to established pro. I squeezed in one last interview question — would he define himself as an observational filmmaker? "Well, I don't believe there is observational filmmaking," he said, "You can be observing to a certain point. I don't see myself as that. All the time I have to contextualize it with what I want to say. Everything I film is being used to say something about a story." He pushed the stop request button and made his way to the exit, but not before asking me to send him my own video projects. He wanted to know what my identity was. Sitting there, now alone on the bus, I thought about my own cultural backgrounds. I guess I've always favored one cultural identity over the other — the distance between my homes is a lot larger than I thought. For Duki Dror, the distance is nothing.

DUKI DROR (DARWISH)

Born in Tel Aviv and educated at UCLA and Columbia College in Chicago, Duki Dror is one of the most prolific documentary filmmakers in Israel today. His extensive body of work - his personal films, character driven feature-docs, experimental docs and unique biographies on artists, have won him international attention and success. In each of his films, Dror examines and re-examines the definition of "Identity" as it plays in the life of his protagonists. With his acute sensitivity and engaging story-telling, he creates parables that convey human dilemmas and challenge the viewer's conventions.

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Board member of the Israel Academy of Motion Picture and Television

Board member of Israel Documentary Forum

E D U C A T I O N

1986, 1991 **Columbia College Chicago**
Graduated from the School of Film and Video

1997-90 **UCLA**
Film, Theater and Classical studies

A C A D E M I C E X P E R I E N C E

2013 **University of California, Santa Cruz** School of Film and Digital Media
Visiting professor teaching a course on Israeli Documentary Cinema

2008-11 **Tel Chai Institute, Galilee** School of Communications
Documentary workshop for undergraduate students.

2006-12 **Visiting filmmaker** at various universities:
Potsdam Film School (Germany)
TU Austin, Univ of North Carolina, UCLA and more.

2002-05 **Emek Hayarden Institute** School of Communications
Documentary workshop and production class for undergraduate students

Summary

Duki Dror directed and produced creative documentaries for the past 20 years. His films are character-driven stories and deal with issues of identity, displacement and cross-cultural exchange. In 2010, PBS (with more than 100 stations nation-wide) programmed a special series with 3 of his films: *My Fantasia*, *Raging Dove* and *The Journey of Vaan Nguyen*.

Dror was born in Tel Aviv on Yom Kippur 1963. His parents were born in Baghdad, Iraq, from which they have fled in the 1950's. When his father was 17, he was imprisoned for 5 years in Iraq, charged for being a "Zionist." After his release he changed his Arabic last name Darwish ("wanderer"), to the Hebrew name Dror ("Freedom"). His story is the subject of Dror's diary film *My Fantasia* (2000), which takes place in the family owned Menorah factory in Tel Aviv, during the Gulf war.

Duki Dror studied theater and classical studies in UCLA and graduated Columbia College film school in Chicago. His graduate film, *Sentenced to Learn* (1993), which tells the story of life-time inmates in Illinois prisons, was selected to screen in a historical retrospective of American Documentary at the Pompidou Center in Paris, alongside with films such as "*Route 1, USA*", "*Sherman's March*" and "*Titicut Follies*".

With the Oslo Agreement of 1993 between Israelis and Palestinians, Dror was drawn back home in a time of change. In "*Peace Chronicles*" (1994, Channel 4) he was responsible (as a researcher and field director) for documenting the first year after the Oslo Agreement, by following Palestinians and Israelis in their hopes and fears.

In 1996 he made *Radio Daze* – the peculiar life of a radio-quiz-show-star, whom for him, was a reverse-metaphor for what he viewed as the "consumer-crazed" Israeli society. In *Café Noah* (1996), and *Taqasim* (1999), Dror exposed the work of musicians from Iraq and Egypt, who immigrated to Israel during the 50's and never got any recognition for their art. In 1998 he collaborated with Rashid Mashrawi on the first Israeli-Palestinian co-production "*Stress*" - an impressionist documentary in two parts about the stalemate in the Israeli-Palestinian peace process. That same year he also completed *Red Vibes* (1998), which followed a group of young artists who immigrated to Israel from Russia and were spreading a subversive neo-communist ideology.

A moment before the dream of peace turned into an outbreak of violence in the Middle-east, Dror filmed *Raging Dove* (2002), a film which tells the story of Johar Abu Lashin, a world boxing champion who dreams of bringing peace through the boxing ring. The film won many awards and distributed world wide. A year later, Dror initiated and produced *Paradise Lost* (2003) by Ibtisam Mara'ana. For the first time in Israel, a ground-breaking film was made by a Palestinian-Israeli woman director. Dror was also involved as a producer and co-director with other films: *Mr. Cortisone Happy Days* (2004), a stomach-turning documentary praised by French newspaper *Le Monde* when it screened at Cinema Du Reel. The film was a winner of the "Audience Award" at EBS Seoul Documentary film festival and "Ghandi Award" at Documenta Madrid. *Collaborators* (2004) a film about 2 Palestinian collaborators, who live on the rough side of Tel Aviv, and *A General's Story* (2005) about a peculiar man who suffers from combat fatigue.

The Journey of Vaan Nguyen (2005) was Dror next film. It tells the story of Vietnamese refugees who arrived by boats to Israel in the late 70's. These 'boat people' built a temporary home for themselves in Israel and now when they want to return to Vietnam, their children face an identity conflict. This film opened the EBS Seoul Documentary Film Festival and the Asian American Film Festival.

Side Walk (2007) was for Dror an interesting experiment. In this completely observational film he followed school children on their daily way to school and back home and composed it as one single journey (premiered at: Docs Barcelona and Docaviv). In *Across The River* (2009), he followed an Ethiopian born HIV activist back to his village in Ethiopia to tell a moving story full of self revelations. In 2011 Dror completed (as a producer and editing director) *Seekers*, a disturbing video-diary about a rebellious bunch of young adults from a kibbutz, which was bankrupt both financially and ideologically. Filming its heroes for 14 years, as they go from one extreme - of reckless drug parties to another extreme - of ultra-religiousness, this film is a rare look at Israeli male identity. After the film was censored for a couple of years it made an appearance in 2013 at Krakow International Film Festival.

Duki Dror's latest film *Mendelsohn's Incessant Visions* (2011) is somewhat different from his previous films – it is a historic film based on letter exchange between master modern architect Erich Mendelsohn and his wife, Louise. It is a "hybrid film", mixing different cinematic tools from different genres. The film has been released theatrically in Germany and Israel and won prestigious awards.

F I L M O G R A P H Y A S D I R E C T O R

Year	Title
2013	Shadow in Baghdad
2011	Mendelsohn's Incessant Visions
2009	Across The River
2007	SideWalk
2005	The Journey of Vaan Nguyen
2004	Mr. Cortisone Happy Days
2002	Raging Dove
2001	My Fantasia
2000	Watchman
1999	Red Vibes
1999	Taqasim
1998	Stress
1998	Shenkin - A Street of Faith
1997	Cafe Noah
1997	Warp & Weft
1996	Radio Daze
1993	Sentenced to Learn

F I L M O G R A P H Y A S P R O D U C E R

2013	Photonovela
2012	Seekers
2005	A General's Story
2004	Collaborators
2003	Paradise Lost

I N P R O D U C T I O N

(2014)	Revolution Girls
(2014)	Vitron

R E T R O S P E C T I V E S

2010 Public Television PBS (USA)
A series dedicated to the works of Duki Dror:
My Fantasia, Raging Dove and The Journey of Vaan Nguyen

2005 Channel 8 Documentary Channel (Israel)
A series dedicated to the works of Duki Dror:
My Fantasia, Raging Dove and Mr. Cortisone Happy Days

2001 SEPHARDIC FILM FESTIVAL (USA)
A series dedicated to the works of Duki Dror:
My Fantasia, Café Noah and Taqasim

MAJOR FESTIVALS APPEARANCES

Cinema Du Reel , Paris	1993, 2004
SXSW Film Festival, Austin, USA	2002
Full Frame Documentary Film Festival, USA	2002
Leipzig Documentary Film Festival, Germany	2001, 2002
Taiwan Documentary Film Festival, Taipei	2004, 2006
Fribourg Film Festival, Switzerland	2004
IDFA Amsterdam	2005
Calgary International Film Festival	2006
Doc Barcelona	2007
National Geographic All Roads Festival	2006
Asian American Film Festival, San Francisco	2006
EBS Seoul Documentary Film Festival	2004, 2006
San Francisco Jewish Film Festival	2003, 2008, 2009, 2011
Doc Aviv Film Festival	1999, 2002, 2003, 2004, 2007, 2010
Jerusalem Film Festival	1996, 2004, 2005, 2009, 2011
Haifa Film Festival	1996, 1999, 2005, 2013
St. Louis International Film Festival	2011
Documentary Edge , New Zealand	2012
Newport Beach Film Festival	2012
FIFA Art Film Festival , Montréal	2012
Festival du Livre d'Art et du Film	2012
New Orleans International Film Festival	2012
Krakow International Film Festival	2013
ArtDOC Art Film Festival	2013
Santa Barbara International Film Festival	2014

SELECTED AWARDS

2013	Best Art Documentary , ArtDOC, Art Film Festival Rome, Italy
2013	Best Documentary , FILAF d'Or, Art Film Festival Perpignan, France
2012	Best Documentary , Documentary Edge Film Festival, New Zealand
2011	Honorable Mention , Jerusalem Film Festival
2010	Israeli Film Council Annual Cinema Award for excellence in film
2008	Houston World Fest, Remi Award
2007	Doc Aviv Film Festival, Best Cinematography Award
2004	EBS, Seoul Documentary Film Festival, Audience Award
2004	Documenta Madrid, Ghandy Award
2003	Doc Aviv Film Festival, 2 nd place
2002	Valley film Festival Los Angeles, Best Documentary
2002	San Francisco Film Festival, Honorable Mention
2002	Doc Aviv Film Festival, Best Documentary
1993	Athens Film Festival, Best Documentary

P R E S S Q U O T E S

The Journey of Van Nguyen

*"Among the strongest of themes of a globally conscious cinema...
heartbreaking new documentary." **LA Times***

*"A poignant portrait of the kind of cultural displacement only history can
create...first rate doc." **Variety***

Raging Dove

*"Bruising and illuminating documentary." **NY Times***

*"Riveting boxing film, raw and gripping, outstanding!" **DOX***

Incessant Visions

*"Not only uncovers a fascinating biography... intimately reveals the
peripatetic life and stunning work of Erich Mendelsohn..." **Film Forward***

*"A story of bravery, genius, infidelity, triumph and tragedy." **St. Louis Beacon***

I N T E R V I E W S

EYE CANDY

THE LONG WAY HOME by R.J. Mazahreh
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GALO MAGAZINE

Talking With the Past: Architect Erich Mendelsohn on Screen
February 7th, 2012, by Ross Ufberg
