



JUST VISION PRESENTS



DIRECTED BY AMER SHOMALI AND PAUL COWAN

Canada/France/Palestine | 75 minutes | 2014 | In Arabic, Hebrew and English with English Subtitles

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Just Vision is partnering with Kino Lorber, Intuitive Pictures and the National Film Board of Canada to bring *The Wanted 18* to communities.



KINO LORBER

www.wanted18.com
www.justvision.org/wanted18

SYNOPSIS

In the award-winning documentary *The Wanted 18*, directors Amer Shomali and Paul Cowan bring to life a remarkable story of nonviolent resistance during the First Intifada.

It's 1987 and the Israeli army is in hot pursuit of eighteen dairy cows in the town of Beit Sahour in the Occupied Palestinian Territories. The cows are declared a threat to Israel's national security after a group of Palestinians begin producing milk for the town's residents.

These newly minted dairy farmers have to learn the most basic skills—even just how to milk the cows! But they are determined to be a model of self-reliance and provide their community with alternatives to replace Israeli goods.

The Israeli soldiers find themselves in a game of cat-and-mouse as residents of the town work together to shuttle the cows from barn to barn. The fugitive cows of Beit Sahour become legendary and the “intifada milk,” often distributed under cover of night, is a part of residents' daily diet.

Humorous and thought-provoking, *The Wanted 18* shows the power of mass mobilization and nonviolent resistance to the Israeli occupation during the First Intifada – an era too-often simplistically depicted with stone-throwing Palestinian youth facing armed soldiers. This is a poignant film about nation-building from the bottom up, by the people not the politicians.

THE FILMMAKERS



AMER SHOMALI (Director, Artist)

Amer Shomali is a Palestinian artist and has worked as a multimedia designer at Birzeit University and ZAN Studio in Ramallah, Palestine. He uses art and technology to design posters, political cartoons and short animation to support local and international political campaigns and open local social debates. He now lives in England, pursuing his MA studies in animation at the arts institute at Bournemouth.



PAUL COWAN (Director, Writer)

In his 25-year career as a filmmaker, Paul Cowan has never been one to shy away from controversy. He's chronicled the rise and fall of renegade billionaire Robert Campeau, followed Dr. Henry Morgentaler on his controversial abortion crusade, dramatized Donald Marshall's landmark battle against Nova Scotia's justice system, and stirred up a storm of debate in the Canadian Senate with a hotly-contested docudrama about First World War flying ace Billy Bishop. His strength is creative documentaries that combine documentary techniques with evocative images and recreations. Paul recently wrote and directed the feature documentary *Paris 1919*.



INA FICHMAN (Producer, Executive Producer)

For more than 25 years, Ina Fichman has been producing award-winning documentaries, fiction films, youth series, and is one of Canada's pioneers in cross-platform media projects. In collaboration with partners worldwide, Ina has co-produced films which have been premiered at international festivals, distributed in theatres in Canada and the United States, and broadcast on major networks including CBC/Radio-Canada, Arte, Canal Plus and PBS. productions include the documentaries *Undying Love*, *Dead Sea Living*, *Citizen or Stranger?*, and *100% T-Shirt*, and the feature films *Family Motel* and *Mabul*, which received a special mention at the Berlinale 2011. Ina's feature *The Wanted 18* had its world premiere at TIFF 2014.



SAED ANDONI (Producer)

Dar Film Productions is a leading Palestinian independent film production company based in the West Bank city of Ramallah. Since its establishment in 1997, it has produced and co-produced several documentary films with international broadcasters including BBC UK, ARTE France, ZDF Germany, YLE Finland and SBS Australia. Producer Saed Andoni started his career as a film editor before earning a MA degree in documentary filmmaking. Although his passion is making films, he also enjoys teaching cinema production at Dar Al-Kalima University College.



DOMINIQUE BARNEAUD (Producer)

Dominique Barneaud has been producing television and theatrical films for 20 years. As a producer, he created Kalamazoo Films, a Paris-based production company in 1992. He joined AGAT Films & Cie / Ex Nihilo in 2000, where he produced many feature films, TV dramas and documentaries. He joined Bellota Films, a company he created in 2009 with partner Hind Saih, to produce new television and theatrical films. Dominique's films have played in major international festivals including Cannes, Toronto and Locarno.



NATALIE CLOUTIER (Producer)

Natalie Cloutier has worked consecutively with three NFB teams: Studio A, the international co-production unit and the Quebec Studio's French program. After completing production studies in the documentary program at INIS (Institut national de l'image et du son), she joined the team working on GDP – Measuring the human side of the Canadian economic crisis, a documentary website dealing with the many repercussions of the economic crisis. A producer with NFB's French Program since November 2010, she has produced interactive works as well as documentaries.

OUTREACH TEAM

Just Vision is leading *The Wanted 18* impact campaign to bring this timely conversation around nonviolent resistance during the First Intifada to communities. Meet the outreach team:



SUHAD BABAA
EXECUTIVE DIRECTOR, JUST VISION

Suhad Babaa is the Executive Director at Just Vision, an organization dedicated to increasing media coverage and support for Palestinian and Israeli grassroots leaders working to end the occupation and build a future of freedom, equality, dignity and human security for all. She previously served as the Director of Programming, overseeing Just Vision's educational and community outreach efforts across the United States, Israel, and the Occupied Palestinian Territories. She has been an integral member of the

team's impact campaigns around the award-winning films *Budrus* and *My Neighbourhood*. Suhad is a Global Shaper at the World Economic Forum and Princeton Emerging Leader.



JULIA BACHA
IMPACT PRODUCER, THE WANTED 18
CREATIVE DIRECTOR, JUST VISION

Julia Bacha is a Peabody award-winning filmmaker, media strategist, and the Creative Director at Just Vision. Her credits include *Control Room* (Writer & Editor, 2004), *Encounter Point* (Writer & Co-director, 2006), *Budrus* (Director & Producer, 2009) and *My Neighbourhood* (Director & Producer, 2012). She's a Term Member at the Council on Foreign Relations, a Young Global Leader at the World Economic Forum and an Advisory Board

Member at the Tribeca Film Institute. Her films have collectively won over thirty international prizes and her TED talk, "Pay Attention to Nonviolence," has been viewed by over half a million people worldwide.



JESSICA DEVANEY
COMMUNICATIONS DIRECTOR, JUST VISION

Jessica is a creative producer and impact strategist. She is the Director of Communications at Just Vision, where she co-produced the Peabody Award winning short film *My Neighbourhood* and produced its companion web series *Home Front*. Jessica associate produced *Budrus*, which won thirteen international awards. She was a key driver behind the film's engagement strategy, which was awarded the PUMA Impact Award. Most recently, she produced the feature documentary

Speed Sisters, about an intrepid team of Palestinian women racecar drivers. Jessica has an M.A. in Religious Studies from Wake Forest University and studied at Georgetown University's Graduate School of Foreign Service in the Center for Contemporary Arab Studies.

ABOUT JUST VISION

Just Vision highlights the power and potential of Palestinians and Israelis working to end the occupation and build a future of freedom, dignity and equality using nonviolent means. We drive attention to compelling local role models in unarmed movement-building and demonstrate to journalists, community leaders, public intellectuals and students what is possible when leaders at the grassroots choose to act. We tell their stories through award-winning films, digital media and targeted public education campaigns that undermine stereotypes, inspire commitment and galvanize action. Visit www.justvision.org to learn more about Just Vision.

PRESS QUOTES

“Mind-opening” and “Ingenious”

Variety

“An unexpectedly humorous account...”

The Hollywood Reporter

“It’s a remarkable tale already, but here it is remarkably told.”

The National

“Beautiful and important”

Village Voice

“Such a cleverly subversive act deserves a cleverly subversive mode of cinematic expression, and Cowan and Shomali deliver the goods.”

Boston Herald

STILLS

Download production stills here: <http://bit.ly/1EW3tGd>



FILMMAKER Q&A

CAN YOU TELL US A BIT ABOUT HOW THIS PROJECT CAME ABOUT?

Amer Shomali: The first time I heard about the cows' story I was in a refugee camp in Syria. It was around 1990, and at that time I read it in a comic book, the story of Beit Sahour, a small town near Bethlehem. My family is from Beit Sahour, but I didn't know that much about it, so it was through reading the comic book that I started to learn about my town, about the civil disobedience they went through, and the story of the cows.

Then in 1996, we got a permit to go back to Palestine. When I came back to Beit Sahour, I found out that the reality was nothing like the comic book... it was totally different. I started to meet the people who I'd seen in the comic book. These are the characters you meet in the film.

Ina Fichman: I was at a documentary pitch event in Ramallah where Amer and his executive producer Saed Andoni presented the project. At that time, they wanted to create a short animated film based on this rather absurd story about 18 "threatening" cows. I was there with a few colleagues of mine from ARTE and Radio-Canada, and we all looked at each other and said "this isn't a short film, this is a major documentary!" When I got back to Montreal, I brought Paul Cowan onboard to write and co-direct with Amer.

SAED, YOU WERE IN PALESTINE WHILE THESE EVENTS WERE TAKING PLACE. WHY WAS IT IMPORTANT FOR YOU TO MAKE THIS FILM?

Saed Andoni: For me, *The Wanted 18* was a personal film. I was part of the story, part of that young generation that was involved in *The Wanted 18* story. For me it was something personal, something inspirational. I was dreaming about doing this film for many years, and finally now I can say one dream of many has been achieved.

AND PAUL, WHAT WAS YOUR REACTION WHEN YOU FIRST HEARD ABOUT IT?

Paul Cowan: What interested me most in the project, once I knew that it was an interesting story, was the means of telling the story: that we were going to use animation, and drama, and documentary, that there was a surrealistic edge to it, but that we would be telling a real story. As a filmmaker, I find the format of films really interesting, and this was a chance to try something new, in a story that was important.

Here was a way to look at the conflict from a totally new perspective, that was partly humorous, partly heart-warming, partly sad, certainly dramatic... it gave us a fresh perspective on something that we just kind of took for granted: people are always fighting, Palestinians and Israelis. But now we get a good story, and we understand, from that good story, what it's all about. It's fun to watch, but it tells an important story, and rarely do you get those two things in one film.

AT ITS HEART, THIS FILM IS A COLLABORATION BETWEEN CANADA AND PALESTINE. INA, AS A PRODUCER, WHAT WERE THE CHALLENGES OF HAVING PEOPLE AND SHOTS SPREAD OUT BETWEEN DIFFERENT COUNTRIES?

Ina: Well, like any situation where you have part of the team in another country, communication is always a challenge. But, somehow, this worked: Paul and Amer collaborated very well together through Skype and on the phone. During the development phase, Amer even worked with the animation team in Montreal, sending files and drawings back and forth. Paul spent quite a bit of time with Amer in Beit Sahour and Ramallah, and during post-production Amer came to Montreal... I think it takes those kinds of efforts to make collaboration like this one work.

MUCH OF THE LIVE ACTION IN *THE WANTED 18* WAS SHOT ON LOCATION IN PALESTINE. PAUL, YOU'VE DIRECTED MANY MOVIES OVER THE YEARS, WHAT WERE THE SHOTS LIKE?

Paul: Once I learned the rules of the game, shooting there was fun. First of all, Beit Sahour is just one community... everybody knows everybody! So you're shooting a scene and a car drives by, and suddenly the AD is over there talking to the people in the car. Or your actors see something interesting or someone they know, and they go over and talk to them. Everyone was curious! The upside is, you want to get 30, 50, 100 people to do a demonstration for you? There they are. You want to use somebody's house? No problem. You want to close down a street? No problem! A truly amazing place to shoot a film.

Amer: Yes, we would be shooting in the street and a car would pass by from the same era, like a 1980s car, and we would say "that's a nice car." So the AD would say "stop, stop!" and we would park the car in the scene, use the car and shoot. And we could also just point at any balcony where we wanted to go to shoot from, and they would open the door to us.

Paul: Nobody said no to us. Nobody. Nobody wanted money or anything like that, they would be in the scene, they would bring their kids to be in the scene, it didn't matter. As a North American, I would look at them sometimes and say "come on guys, we're making a film here!" That didn't bother them; they were having a good time. But we got along! They didn't mind my North American uptightness, and I learned to deal with their Palestinian way of working. It was chaotic, but the goodwill made it all work.

AND MANY PEOPLE FROM BEIT SAHOUR WERE INVOLVED IN THE PRODUCTION, AS EXTRAS, AS CREW MEMBERS. WHAT WAS IT LIKE FOR THEM?

Saed: For them, it was like living their history again. I remember the scene when we made the demonstration; there were more than 300 people who came just to watch. These were the older generation, who wanted to remember. They just stood on the side watching these young kids with masks on throwing fake stones, and with the fake army chasing them... they were just amazed and astonished at how they could have this memory back again, in front of them.

THE FILM FEATURES A LOT OF ANIMATED SEQUENCES AS WELL, WITH AMER'S ARTWORK PROVIDING A LOT OF THE LOOK AND FEEL, BUT HOW DID STOP-MOTION ANIMATION BECOME SUCH A BIG PART OF *THE WANTED 18*?

Ina: For me, one of the most wonderful things about this process is the animation team. Other than a bit in kid's films, I'd never really done anything with a significant amount of animation, and certainly not stop-motion. It's not used that often. So I called up a colleague of mine at the National Film Board, and he said "go to Concordia University, they have a stop-motion animation festival" So I called Eric Goulet, the man who runs the festival, and he introduced me to a few of the animators and they ended up doing the demo for the film.

When it came time to crew up for the production it was an obvious place to go back to, so we have a few of the animators who did the demo a few years ago, and all of their colleagues, and it's fantastic to work with them. I've shot a lot of documentaries, so I knew it would look okay on the documentary side of things, but I felt this was the more challenging part. During the production, when I walked into the studio and I saw the wonderful sets, the creative animation, and the talent, I was thrilled that we had pulled it off.

Amer: There are different realities in this film. We have drawings, we have real people, we have actors, and the stop-motion. We felt that the stop-motion, even though it's still animation, there's something real about it... you feel that they're mini real people. So it's easier to blend all of these realities through stop-motion.

Paul: And as someone who's never used animation in films, there's something about stop-motion which is the antithesis of what you see now in animated films, where they're hyper realistic, they're incredibly smooth, they're all computer-driven. In our film, you really feel the human quality of the cows. The cows are real, and it's easy to throw your heart into them. There's just something about stop-motion where you feel the hands of the creator, and it truly works.

DO YOU THINK THE WANTED 18 HAS THE POTENTIAL TO REACH A BROAD AUDIENCE?

Ina: Yes, I really hope it does. For me, it's about making a film that's accessible, that will draw the audience in because of the journey of the activists and the cows, and that will have an emotional impact, but will also make them laugh a little bit. The cows are very cute, they're very funny, and I think audiences will appreciate it. I also think the themes are universal. This is a very specific story about a very specific point in time, but at the same time, I think the values of the activists, of wanting their own space, and wanting to be self-sufficient, these are things that we can all relate to.

Saed: The people of Beit Sahour are the audience for me. They need to see this film. And the kids of Beit Sahour need to see this to learn about their history to learn that the situation hadn't always been as bad as it is now... that there is hope for the future if we look at what we've achieved in the past.

I think the power of the story that it has this human aspect. It's not as much about politics as about human lives and souls looking for their freedom and independence. I think everybody in the world will identify with this. Everybody in the world would love to see this film.

CREDITS

A FILM BY

Amer Shomali and Paul Cowan

WRITTEN BY

Paul Cowan

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Ina Fichman

EXECUTIVE PRODUCER

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Aube Foglia

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Geoff Mitchell

Re-recording

Serge Boivin

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Post-Moderne

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Jessie-Lee Labonté

Charles Tranquille

Assistant Editor

Martin Nault

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AKUFEN

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Beebop Studios

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Charles Bélanger

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Jérôme Décarie

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Tom Hayes - Foglight Films

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Département Caméra

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Dotan Moreno - Hebrew
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Sassonique Productions

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Front Row Insurance

Financial Institution
National Bank of Canada

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Lussier & Khouzam

EXTRAS

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Odeh Antar
Tariq Elian
Amir Handal
Shifa Ishaq
Faris Ishaq
Jihad Joubran
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Lama Shomaly

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Daliah Kasis
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Michel Musleh
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MUSIC

THE FLAG FROM THE ALBUM
12 RICHTER
Carmil Ghoul: Vocals
Kamal Habash: Guitar
Khalil Turjman: Bass Guitar
Ghassan Sawalhi: Oud
Khalil Abu Ein: Drums
Faris Shomali: Melodica
Courtesy of BIL3AX

PALESTINE

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Sada Issa Qumsieh

Location Scouting
Issa Qumsieh

Casting Assistant
Majd Andoni

Set Decorator
Imad Samara

Assistant Set Decorators
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Tariq Elyyan

Property Master
Bashar Hasouneh

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Muhammad Seifi
cow truck
Jamal Maqdid
Milk truck
Elias Ibrahim

Production Assistants
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Shayma' Awawda

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Havana Car Rentals
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