

micro_scope



Inch'Allah

written and directed by
Anaïs Barbeau-Lavalette

starring
**Evelyne Brochu, Sabrina Ouazani
Sivan Levy, Yousef Sweid**

with the participation of
Carlo Brandt and Marie-Thérèse Fortin

producers
Luc Déry and Kim McCraw

coproducer
Isabelle Dubar

Runtime: 101 minutes
Quebec Theatrical release: September 28, 2012

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synopsis

Chloe is a young Canadian obstetrician working in a makeshift clinic in a Palestinian refugee camp in the West Bank, where she treats pregnant women under the supervision of Michael, a French doctor.

Facing daily checkpoints and the separation barrier, Chloe is confronted with the conflict and the people it affects: Rand, a patient for whom Chloe develops a deep affection; Faysal, Rand's older brother, a fervent resister; Safi, their younger brother, a child shattered by war who dreams of flying across borders; and Ava, a young soldier who lives next door to Chloe in her apartment in Israel.

Her encounter with the war draws Chloe into an adventure that's both deeply personal and as large as the land. She loses her bearings, is uprooted, goes into freefall. There are trips that shake us and transform us. There are trips that shatter all of our certainties. For Chloe, *Inch'Allah* is such a journey.

cast

Chloe	Evelyne BROCHU
Rand (Chloe's friend and patient)	Sabrina OUAZANI
Ava (Chloe's friend and neighbour)	Sivan LEVY
Faysal (Rand's older brother)	Yousef SWEID
Safi (Rand's younger brother)	Hammoudeh ALKARMI
Soraïda (Rand's mother)	Zorah BENALI
Michael (doctor)	Carlo BRANDT
Elaine (Chloe's mother)	Marie-Thérèse FORTIN
Imad	Ahmad MASSAD
Soldier at the checkpoint	Yoav DONAT

crew

Writer and director	Anaïs BARBEAU-LAVALLETTE
Producers - Canada	Luc DÉRY, Kim McCRAW
Co-producer - France	Isabelle DUBAR
Associate producers - Israel	Eilon RATZOVSKY, Yochanan KREDO
Casting - Canada	Emanuelle BEAUGRAND-CHAMPAGNE, Nathalie BOUTRIE
Casting - France	Constance DEMONTOY
Casting - Israel	Yael AVIV
Casting - Jordan	Lara ATALLA
Director of photography	Philippe LAVALETTE
Production designer	André-Line BEAUPARLANT
Costume designer	Sophie LEFEBVRE
First assistant director	Pascal ELISSALDE
Makeup artist	Kathryn CASALTY
Hair stylist	Denis PARENT
Sound engineer	Jean UMANSKY
Editor	Sophie LEBLOND
Sound designer	Sylvain BELLEMARE
Audio mixing engineer	Jean-Paul HURIER
Composer	Levon MINASSIAN
Line producer	Stephen TRAYNOR
Postproduction supervisor	Erik DANIEL
Script consultant	Valérie BEAUGRAND-CHAMPAGNE
Production	micro_scope (Canada) and ID Unlimited (France)
In association with	July August Productions (Israel)
Canadian distribution	Les Films Christal
French distribution	Happiness Distribution
International sales	eOne Entertainment

an interview with Anaïs Barbeau-Lavalette

How did you get interested in Palestine?

I first visited Palestine while making the documentary *Si j'avais un chapeau*. We were filming in a refugee camp, with children. I had a kind of epiphany, a real flash of inspiration, about all the ambiguities of the situation. A combination of love and hate, fascination and confrontation. I decided to go back for a longer visit. I studied politics and Arabic; I made some friends. My time there wasn't simple. I was shaken several times, especially as a woman. On several occasions, people asked me what I was doing there. As a society it's the polar opposite of what defines me in my bones, in my soul: freedom. I realized it was probably that paradox that was drawing me in. The fact that this place I love, full of wonderful people and daily acts of resistance, is deprived of the liberty that is so essential to human beings, both internally (women's freedom) and externally (the occupation). In some sense, that's what attracted me in. I went back several times, to several cities, and the more often I returned, the less I understood, the more I wanted to immerse myself. I started to write my script over there, after meeting various people. Most of the characters are inspired by real people.

I don't know if this film marks the end of my encounter with Palestine. But I do know that I've reached a different place by telling this story. I no longer need to wonder why I'm so interested in this place. The answer is now clear to me: I needed to make this film, to tell the story of Palestine in my own way.

Do you think people don't understand, or understand poorly, what's going on in that part of the world?

Whenever you immerse yourself in such a subject, its true depth is revealed to you, so exploring it is an endless process. Even now I can't say I understand Palestine or the Israeli-Palestinian conflict. I've met people there, so it's a war with a human face for me, which brings me closer to it and makes it more accessible, more transparent. But I'm still very far from being an expert! My connection to the region is both emotional (through my friendships), and sensorial (through my travel – sounds, odours, powerful experiences). So I feel closer to it than most of the people, but without necessarily being equipped to get into a serious debate about the conflict.

Apart from that, the Arab world is often depicted very superficially, as a monolithic culture. Those distant "Arabs" frighten us. We don't get them and don't want to truly understand them. The monstrous nature of terrorist acts (which have been happening for a long time, everywhere) is exacerbated, taken out of its context, never explained, and always associated with "the Arabs." It terrifies us, distances us, reduces the desire for dialogue. That was my context for plotting my characters' path. I wanted to bring us closer to something that seems incomprehensible at first. Without justifying their choices, I wanted to restore a human face to an inhuman act. It's disturbing, but I think it contributes to a process of building peace and openness to the Other. At least, that's my hope.

Your film follows *Incendies* by Denis Villeneuve. Is that just a coincidence, or is there a deeper reason for Quebec filmmakers' newfound interest in this region?

I started writing *Inch'Allah* long before I knew about Denis Villeneuve's project. I was so happy to see Quebec audiences taking an interest in a subject that seems so distant at first. That said, I don't think it's that particular region that interests Quebec filmmakers, but the world in general. We have an increasing need to see ourselves more clearly by leaving home. Quebec's identity is being redefined, and even though the national question isn't settled, we can exist beyond our borders. That is also part of what defines Quebec: our way of seeing other places. Cinema is just starting to reflect that new openness. *Incendies*, *Monsieur Lazhar* and *Rebelle* are all great examples. Stepping outside your comfort zone gives everyone some breathing room. It makes an active contribution to telling our story and defining ourselves.

At the film's centre is a Quebec woman of your generation who's immersed in a reality that's foreign to her. In a sense, she's your mirror image. Did that outsider's point of view give you "permission" to write and make a feature film on the Palestinian question?

I wouldn't have dared make a fictional piece in that region from any but a Quebecer's point of view. In fact, it's what interests me about the film – to what extent can someone else's conflict become our own? Over time, the character of Chloe becomes a battlefield. She's swallowed up by the war. She can no longer be a simple witness. That's what I wanted to express. In such a setting, our protective walls come down. Everything that makes us what we are is threatened. That is war. It can enter us and ravage us. We aren't immune to it. War doesn't belong only to other people. I think by focusing on an alter ego, it's easier to grasp the "humanity" behind the "inhumanity" of war. Chloe could be me, my sister, my neighbour. Her path could be our own. That's what I'm interested in. What's more, a number of women – Americans, English, even Israeli – are currently in prison in Israel due to actions similar to Chloe's. I didn't make anything up.

Did you film in the same locations as the story is set?

The story takes place in a refugee camp on the outskirts of Ramallah, in Palestine, where Chloe works, and in Jerusalem, in Israel, where she lives. We filmed some scenes in Ramallah and along the separation barrier, and in Tel Aviv. But most of the filming was done in Amman, Jordan, mainly in two Palestinian refugee camps.

How were you received?

Very warmly. Obviously, we didn't just show up unannounced. We had to make contacts in the camps – the right contacts. Through them we were able to meet people and organize filming. People living in the camps helped, particularly with security and by appearing as extras. The filming was a big deal that stirred up a lot of excitement. We kept night filming to a minimum, as it's more dangerous. When a scene called for it, we included the residents.

We did a great deal of casting in the refugee camps. It was quite a sight to see a hundred people lined up in front of our little house, where we had an improvised audition space. You can't fake being born in a camp – it's in your walk and your talk. It shows! I really wanted the children to be cast in the field. So all the children come from the refugee camps or the garbage dump seen in the film. I used the same approach for casting Jessy in my first feature film, *Le Ring*. I'm a believer in the physical truth of children. It reveals much more than words alone.

Given that for all these characters, this fiction delves into a reality they know too well,

did you have to do a lot of explanation, justification and negotiation?

For the most part, the Palestinians and Israelis who read the script liked it. They found it daring, original and not Manichean. It's very reassuring to hear things like that before you start filming, when you're taking on such a huge subject that's so far from your own reality. I never had any intention of making a thesis on the conflict. In fact, *Inch'Allah* is not a film about the Israeli-Palestinian conflict. It's a film about a Quebecer in Palestine, about a doctor who is thrown into the deep end of the war. I wanted to talk, first and foremost, about what doesn't belong to us, about what happens to us when we're confronted with a reality so much bigger than us: war. That was my point of view, and the Middle Eastern people who read the script understood it right away. My perspective on Israelis and Palestinians is not political. I'm telling the story of a woman caught between a rock and a hard place. I wanted to convey that we're not sheltered from anything and that when we're faced with the worst, even our deepest moral values, which we think are so firmly rooted, can give way.

How did you work with Evelyne Brochu, who plays Chloe? Was she familiar with the region? How much Arabic did she have to learn, given that her character speaks it?

I met Evelyne several times and suggested books and movies to her, not necessarily directly related to the theme, but ones that had inspired me in specific or general ways. She also came with us on the first location-scouting trip. She had never been to that part of the world and hadn't done much adventure travel. So it was important to change that before starting filming. We did auditions with her in Paris and Tel Aviv, which gave her the chance to trade lines with the actors who would play Rand and Faysal. We explored both Israel and Palestine. She got to see and feel the presence of the barrier of separation, the checkpoints, the occupation, the camps; meet Palestinians and Israelis; experience the difference first-hand. It was important for her to experience all that in person, because most of the film wasn't going to be filmed there, but in Jordan. I think it really opened her eyes. When we got back home, she worked on her Arabic dialogue with Ruba Ghazal, a Palestinian living in Montreal. Evelyne has a very good ear. During filming she kept improving her Arabic pronunciation and vocabulary.

How did you cast the rest of the parts? Aside from the children, are the rest of the actors professionals?

We looked long and hard to cast the roles of Rand and Faysal. I really wanted to find a Palestinian woman for Rand, but after a lot of effort we realized it would be very hard to find a young Palestinian actress who could easily travel to Jordan for filming. Not to mention that the Palestinian actresses we auditioned didn't have the energy we were looking for – a woman yet still childlike, fiery, tragically vital. I had seen Sabrina Ouazani in several films, including *L'Esquive* and *Des hommes et des dieux*, and I had been thinking of her for a long time. We met in Paris and she gave a very good audition. Her parents are Algerians so she didn't speak Palestinian Arabic, but she worked very hard ahead of filming to have a good enough accent. She also had a dialogue coach on set. She played Rand with a lot of guts.

Yousef Sweid, who is a well-known actor in the Middle East, plays Faysal. He's a Palestinian who lives in Israel. Sivan Levy plays Ava. She's an Israeli from Tel Aviv, and a professional actress who's currently studying French in Paris. She was thrilled to have the chance to work in French for the first time. There are actually quite a few Israelis who are Francophiles.

And then there's Safi, the treasure we discovered at the open casting call in a refugee camp. He was one of the hundred or so little boys. I noticed him right away, because he projected both a certain strangeness and a profound sweetness. He really had the character's aura: cut

off from the world, but not weak or miserable. He had a certain pride about him, despite being different. The Safi character is very important to me. Although he's a secondary character, he gives a poetic touch to a film that's otherwise grounded in realism. He is apolitical, and dreams simply of flying across borders. Which he does, in his way.

Like in *Le Ring*, children have an important place in *Inch'Allah*.

I like working with them. They are raw, real and unpolished. And that goes double for kids from the camps! I like that energy, even if it isn't the easiest thing to control on a film set! As far as drama goes, because a child is not yet full-grown his presence is a visual reminder of hope, possible futures, what's to come.

You shared this experience with your own young son Manoé, to whom you dedicated the film. Did you hesitate to bring him with you?

When I found out I was pregnant (a surprise!), at first I thought nobody would ever give me the funding to make a medium-budget feature film abroad in that condition. I often heard it was impossible to be both a mother and a director. Fortunately, SODEC and Telefilm Canada didn't flinch. And our producers, Kim McCraw and Luc Déry, took the news with happy pragmatism: we'd figure out a way to make it all work. They made things easier for me over there – I had my own little apartment, I travelled with a nanny, and so on. When he was just a few months old, Manoé was part of the adventure. He attended the casting sessions (I nursed between auditions!) and was with us during the two scouting trips, crawling in Jerusalem and walking for the first time while we were filming in Amman. His presence made me stronger. Not only was I better equipped to direct the pivotal birth scene – by removing it from preconceived ideas about that experience – I also felt as though I'd made a better film thanks to him. His presence helped me put things in perspective. I don't like talking about my private life, but in this case I think it's important to speak up and say yes, it is possible to make a film when you have a child. And I'm not done yet! I am very grateful to micro_scope for making it all possible and smooth. I'm not worried about women directors. We've come a long way, thanks to those who went ahead of us.

The presence of my father, Philippe Lavalette, who was director of photography on the film, also made this huge experience a cherished family story. Philippe never says "no." He never says "enough." Even in the baking sun, amidst chaos, on the hundredth try, he wants to keep looking, wants to find the way. He's always exploring, never settling for comfort, always testing his limits and therefore mine. If I hesitate, in a flash we'll change the whole scene around and he doesn't miss a beat. And there's also tenderness, a rare commodity on a film set. Philippe has a kind of charisma that attracts people to him. He's a calm, steady, luminous presence.

What about the film's sets? Do all these places exist as we see them, or did you need to build sets?

André-Line Beuparlant was the film's production designer. She did an amazing job. The basics of the dump were already there, with the children at work, riding donkeys, and the fires burning here and there. But we amplified and expanded it a lot, made it more vivid. I didn't want a sad, miserable dump. The children laugh and work like small adults; life triumphs there. But above all, we had to reconstruct the separation barrier bordering the dump. That meant putting up 300 metres of concrete made to look like the real separation barrier, on a site run by André-Line in a country where women don't ordinarily lead!

We later trucked our barrier to another location: the checkpoint where Ava works. Out in the

middle of the Jordanian desert, on a real army base, we recreated a border zone out of nothing. It all looked so real, both the place and the people, but it's all staged. There's hardly a scene where the extras aren't choreographed to the step. But it all melts into the background because we used shoulder-held cameras, documentary-style. You get the impression that nothing is staged, but all of it is.

You show the separation barrier, the checkpoints, people's daily lives, but close-ups are also very important in the film. We're often very close to Chloe. Did that idea establish itself early on?

It's true that we stay very close to her. I had an instinctive desire to stick to her. Without ignoring the landscape, of course, but exploring it with her, hanging on her breathing, her skin, her reactions. We see Palestine – its life, its people, the conflict – through her. I didn't want either a postcard or simple contextualizing. Above all, I wanted Chloe to be our country. And that the elements of the territory – the barrier, the checkpoints, the camps – provide dramatic punctuation rather than simply be the backdrop.

Chloe is by turns resigned, melancholic, disgusted, guilty, defeated. She goes through the whole range of emotions. Is that rollercoaster ride drawn from your own experience?

I don't see Chloe's experience as a roller coaster, but rather a freefall. Gradually, she is struck by the conflict. She herself becomes a battlefield. She loses her bearings. She is overwhelmed by all of it. That didn't happen to me, but I realized it was possible to lose yourself that thoroughly. And that's what interests me in Chloe's evolution. As for me, I was deeply disturbed several times. And I made a film about it.

People confront Chloe – they tell her this isn't her war, they push her away. They could say the same things to you. How would you answer?

What if it could become my war in some small way? It sure becomes Chloe's war, in all its absurdity. Even if it isn't my war, it's most definitely a war that's now part of me, like it or not. As a filmmaker, I feel as though I'm talking about my own war: the one inside me. I don't pretend to talk about others' pain, those who live with war, or those who think about it every day. But I don't feel as though I'm an impostor, either. I've encountered that war. And it encountered me.

From *The Ring* to *Inch'Allah*, from Hochelaga-Maisonneuve to the West Bank: that seems like a huge change of scenery. Why?

I want to talk about the things inside me. Hochelaga-Maisonneuve is inside me. I first took it on by mentoring a child from the neighbourhood, then I made a documentary (*Si j'avais un chapeau*), then I wrote a fictional script (*Le Ring*) and a novel (*Je voudrais qu'on m'efface*). And I've just finished a short film, *Ina Litovski*, co-directed with André Turpin, inspired by my novel. When I encounter a country – and Hochelaga is one – I want to tell its story. But first I need to experience it physically, through all my senses, to give myself permission – and inspiration – to do it.

I went through the same process with *Inch'Allah*. I travelled in Palestine then made *Si j'avais un chapeau* (which has four segments, each set in a different country) before going back to stay, study, and write a series of columns recently published as *Embrasser Yasser Arafat*. Then I immersed myself in writing *Inch'Allah*. I wrote some of the script in Quebec, and some in Palestine to allow me to do more research. I'll never forget the days spent writing in the

small garden belonging to a very old lady from Nablus, between cardamom-flavoured coffees and encounters with the parents of suicide bombers.

There is a strong connection between Hochelaga and Palestine, between *Le Ring* and *Inch'Allah*: resistance. The inner fire of self-preservation, the fire inside Jessy or Safi.

Interviewed by Michel Coulombe

director's biography



After a year spent exploring Honduras, **Anaïs Barbeau-Lavalette** directed the documentary *Les Petits princes des bidonvilles* (2000), which won the audience award at the Muestra Cultural Latinoamericana Latin American festival in Montreal. She then made *Sorcières comme les autres* (2000) and *Les Mots bleus* (2001). After studying at INIS, she co-directed *Buenos Aires, no llores*, a documentary filmed in Argentina and selected for numerous international festivals.

She went on to participate in the *Odyssée du volontariat*, a journey lasting several months and taking her around the world, during which she made some fifteen short documentaries. After returning to Canada, she continued to make documentaries, including *Les Mains du Monde*, a film about social action that was shown on Télé-Québec, and co-directed *Si j'avais un chapeau*, which gave voice to children from Quebec, India, Tanzania and Palestine. The film earned a special mention from the jury for the African and Creole section of the Vues d'Afrique festival, and received two Géméaux nominations in 2006 (best social-issues documentary and best research). Her next film was the documentary *Tap-Tap*, a lyrical portrait of Montreal's Haitian community.

She made her first fictional feature, *Le Ring*, in 2007. Among others, the critically acclaimed film was selected for the 2008 Pusan and Berlin festivals. It also won awards such as the Grand Jury Prize at the Taipei Film Festival, the award for Best Director at the Miradas Festival (Madrid) and the Special Jury Prize and Best Actor at the Vladivostok Film Festival.

In 2009, her documentary *Les Petits Géants*, about a group of young people from disadvantaged areas working on an opera (co-directed with Emile Proulx-Cloutier), was the closing film at the Rendez-vous du cinéma québécois. In 2010, Anaïs joined the *micro_scope* team in Jordan to direct *Se souvenir des cendres – Regards sur Incendies*, a documentary about the refugees who worked on Denis Villeneuve's feature film. The documentary won the 2011 Géméaux for Best Cultural Documentary.

Her first novel, *Je voudrais qu'on m'efface* (Éditions Hurtubise), was published in 2010 and went on to be shortlisted for the Prix des libraires du Québec. In 2011, she published *Embrasser Yasser Arafat* (Éditions Marchand de feuilles), a collection of short pieces inspired by her visits to Palestine. In 2012, she co-directed the short film *Ina Litovski* with André Turpin.

Inch'Allah, her second fictional feature, is a Canada-France co-production filmed in Jordan and scheduled for theatrical release in the fall of 2012. The film, starring Evelyne Brochu, Sabrina Ouazani, Sivan Levy and Yousef Sweid, tells the story of a young obstetrician from Quebec who treats pregnant women in a makeshift clinic in a West Bank refugee camp.

director's selected filmography

Inch'Allah

2012 | fictional feature | 101 min | 35 mm | micro_scope and Happiness

Ina Litovski

2012 | fictional short | co-directed with André Turpin | 11 min | 35 mm | Productions Flow

Se souvenir des cendres - Regards sur Incendies (Remembering the ashes, *Incendies* through their eyes)

2010 | medium-length documentary | 44 min | HD | micro_scope

- Prix Gémeaux – Best documentary, culture 2011
- Gémeaux – Best editing, current affairs/documentary - 2011
- Rendez-vous du cinéma québécois - 2011
- Festival du nouveau cinéma – Special Event - 2010
- Broadcast on Radio-Canada and ARTV - 2010

Les petits géants

2009 | feature documentary | co-directed with Emile Proulx-Cloutier | 75 min | HD | Amérimage Spectra

- Best Documentary – Culture - Prix Gémeaux 2010
- Closing film and Télé-Québec audience award - Rendez-vous du cinéma québécois - 2009
- Special mention - TFO award for best youth film - Festival Cinéfranco de Toronto - 2010
- Broadcast on Télé-Québec - 2010

Tap-Tap

2007 | medium-length documentary | 52 min | HD | Vivavision

- Montreal International Documentary Festival (RIDM) - 2007
- Rendez-vous du cinéma québécois - 2008
- Broadcast on Radio-Canada - 2007

Le Ring (The Fight)

2007 | fictional feature | 87 min | HD | INIS

- Berlinale - Panorama section - 2008
- Pusan Film Festival - Flash Forward section - 2007
- Grand Jury Prize, New Talent section - Taipei Film Festival - 2007
- Best Achievement in directing - Festival Miradas de Madrid - 2007
- Special Jury Prize and award for Best Actor - Vladivostok Festival -2007
- Special Mention - Kiev Festival - 2007
- International Film Festival of India - World Cinema - 2007
- Festival du nouveau cinéma - 2007
- Camérimages - Luxembourg - 2008
- Festival d'Amiens - 2007
- Broadcast on Télé-Québec and ARTV - 2007

Si j'avais un chapeau

2005 | medium-length documentary | co-directed with Arnaud Bouquet | 52 min | Video | Virage

- Montreal International Documentary Festival (RIDM) - 2006
- Rendez-vous du cinéma québécois - 2006
- Special Mention - Best Documentary, Festival Vues d'Afrique - 2006
- Gémeaux nominations - Best social-issues documentary and best research - 2006
- Broadcast on RDI and TV5 - 2006

Les mains du monde

2004 | medium-length documentary | 52 min | Video | InformAction

- Montreal International Documentary Festival (RIDM) - 2005
- Broadcast on Télé-Québec - 2004

cast biographies

Evelyne Brochu

Chloe



After graduating from the Conservatoire d'art dramatique de Montréal in 2005, Evelyne Brochu soon launched a successful television career. In 2007, she landed a major role in the hit series *La Promesse* (2007-2011), shown on TVA. In 2009, she joined Danielle Proulx and Guy Nadon in the excellent cast of the drama *Aveux* (2009), written by Serge Boucher and directed by Claude Desrosiers. She recently played

Mylène in the series *Mirador* (2010-2011) directed by Louis Choquette and broadcast on Radio-Canada. In 2010, Evelyne received two Géméaux nominations, one for her performance as Mélanie in *La Promesse* and one for the role of Jolianne in *Aveux*.

In 2007 she was very active in the theatre, appearing in *Le diable en partage* by Fabrice Melquiot, *La nuit arabe* by Roland Schimmelpfenning and *Sacrée famille* by Carl Ritchie. In 2008, she was in the cast of *L'assassinat d'Andrew Jackson* at Théâtre de Carleton and in a Compagnie Jean Duceppe production of *Le lion en hiver* (*The Lion in Winter*). In 2009, she played Hennie in *Réveillez-vous et chantez !*, a new production by Théâtre de l'Opsis, and had a part in *Chambre(s)*, presented at Théâtre de Quat'Sous, directed by Éric Jean. Most recently, she played the role of Sara in *Tom à la ferme* by Michel-Marc Bouchard, a play directed by Claude Poissant and staged at Théâtre d'Aujourd'hui.

Her big-screen credits begin with *Cheech* (2005), directed by Patrice Sauvé. She returned to film in 2008 with a role in Denis Villeneuve's *Polytechnique*. More recently, Evelyne appeared in *Frisson des collines* by Richard Roy, and in the latest film by Jean-Marc Vallée, *Café de Flore*, which premiered at the Venice Mostra in 2011. She plays the lead role, Chloe, in *Inch'Allah*.

Sabrina Ouazani

Rand

Sabrina Ouazani, born in France to Algerian-born parents, is a young actress who has already earned a strong reputation in French cinema. She landed her first role at the age of 13, in the film *l'Esquive*, for which she received a best new actress nomination at the César Awards in 2002. That year the film, by Adbellatif Kechiche, won the César for Best Picture, along with shared awards for Best Actress at the Festival de Valence and the Festival d'amour de Mons, while the cast shared a Special Jury Prize at the Istanbul Film Festival.



From 2004 to 2009, Sabrina appeared in several series and tv films for French TV: *Louis Page* (2004), *Ravages* and *Reporters* (2006), *En attendant demain* and *Une histoire à ma fille* (2007), and *Garçon manqué* (2008). In 2009, she appeared in five productions such as *Les vivants et les morts*, *Tenir Tête*, *Simon Magellan*, *Marion Mazzano* and *Frères*. In the last two years, she has appeared in *Le chant des sirènes* (2010), *Passage du désir* (2011) and, in 2012, in the police drama *Manipulations*, starring Lambert Wilson.

Sabrina is best known for her film work. She worked with Kechiche again for *La Graine et le Mulet* (2007). In 2006 and 2007, she acted in *J'attends quelqu'un*, *Nuit d'Arabie* and *Paris* by Cédric Klapisch, as well as *Tango et Cash*. In 2008, she was in the cast of *Je suis heureux que ma mère soit vivante* by Claude and Nathan Miller, and of *Adieu Gary* by Nassim Amaouche, which won the Critics' Week Grand Prize at Cannes that year. She followed up those roles in 2009 with performances in *Loin de Paris* and *Tout ce qui brille* and appeared in *Des hommes et des dieux* by Xavier Beauvois, a film that won the Grand Jury Prize at Cannes in 2010 and the César for Best Picture in 2011. Recently, Sabrina appeared in *La source des femmes* by Radu Mihaileanu (2010), *Vole comme un papillon* by Jérôme Malherbe (2011) and, also in 2011, played one of the leads alongside Omar Sy in David Charhon's comedy *De l'autre côté du périph*. Sabrina just finished the shooting of *Mohamed* directed by Ernesto Ona where she plays the title role. She will be part of the feature film *De guerre lasse* by Oliver Panchot this fall, also starring Jalil Lespert and Nils Arestrup.

In *Inch'Allah*, she plays Rand, a pregnant Palestinian woman who becomes friends with Chloe, a doctor from Quebec.

Sivan Levy

Ava



Sivan Levy is an Israel-born multidisciplinary artist. The actress, director and singer-songwriter attended the Alon School of Arts, where she studied singing, composition and piano. After graduation, she completed her military service and sang as a soloist for the Israeli Defense Force Musical Ensemble.

In 2007, Sivan joined the cast of the film *City Birds*, directed by Hila Shrem. The year after, directors Lena and Slava Chaplin introduced her to audiences in *Burning Mooki*, for which Sivan received a Best Supporting Actress nomination at the Ophir (Israeli Academy of Film and Television) Awards. In 2010, she played one of the title roles in Veronika Kedar's feature film *Joe and Belle*. Sivan was once again nominated for the Ophir for best supporting actress in 2011 for the film *Invisible*, directed by Michal Aviad and starring Ronit Elkabetz. Shortly, she will appear in *Six Acts* (2012) directed by Jonathan Gurfinkel, in *Plasticine* by Vidi Bilu (2013) and will work again with Veronika Kader for *The end of the world* (2013).

Sivan has also worked in television, starting in 2009 with the Israeli series *Imall'e* as well as *Mommy*, both directed by Ram Nehari. That same year, she was in *Room Service* by Eitan Aner, and the following year worked once again with directors Lena and Slava Chaplin in the TV movie *In the Prime of Her Life*, a modern adaptation of the works of Israeli author Shai Agnon. Still in 2010, Sivan acted in the production *Une Bouteille à la mer de Gaza* by Thierry Binisti. More recently, in 2011 she appeared in the series *Barefoot*, directed by Ori Sivan. In 2013, Sivan will be part of *Pioneers* by Michal Aviad and Era Lapid as well as *House of wishes* by Haim Bouzaglo.

Sivan has also written, directed and starred in three well-received short films. *Cherchez la femme* (2008), co-directed with Eyal Bromberg, was shown on ARTE and selected for the Berlinale in 2009 via the Fucking Different Tel Aviv special project. She co-directed *Water Wells* (2010) with Iyar Dyoman and composed the film's music. Lastly, she was composer and co-director, with Natalie Melamed, of *Dina and Noel* (2011).

Sivan is currently recording her first album. In *Inch'Allah*, she plays Ava, a young Israeli conscript who strikes up a friendship with Chloe, a young doctor from Quebec.

Yousef Sweid

Faysal



Yousef Sweid is an Israeli Arab actor born in Haifa. A graduate of the University of Tel Aviv, he is a familiar presence in theatre, television and film in Israel.

Yousef has often appeared in the productions of Israeli institutions such as the Habima National Theatre and the Cameri Theatre. In 2005, he performed in *Mithos*, staged by the Itim Theatre Ensemble, an experimental company based in Tel Aviv, and in *Plonter*, a play presented at the Cameri Theatre. In 2007,

he was in the cast of *Hevron*, a co-production of the Habima National Theatre and the Cameri Theatre. Yousef performed in another co-production in 2008: *Third Generation*, a play written and directed by Yael Ronen and co-produced by Habima and Berlin's Schaubühne Theatre. In 2010, he appeared in three theatrical productions: *Mesila Ledamesek*, directed by Ilan Ronen at the Habima Theatre, a production of *Romeo and Juliet* directed by Michael Ronen and staged at the Geshen Theatre, and *If There Is Heaven* by Moshe Kepten, presented at the Habima Theatre. Most recently, Yousef worked with Yael Ronen once again on *The Day Before the Last Day*, presented at the Schaubühne Theatre in Berlin.

In 2004, Yousef was nominated for the Ophir (Israeli Academy of Film and Television awards) for best supporting actor for his performance in David Noy's series *Maktub*. In 2006, he appeared on the television series *Ha-Alufa*, directed by Shai Kapon. Since 2010, he has played the role of Mahbub in *Rechov Sumsum*, an Israeli children's program in the vein of *Sesame Street*. That year he also appeared in *Hijacked* by Gidi Raff and *Avoda Aravit* by Shai Kapon. His television career continued in 2011 with *2.3 A Week* by Shahar Berlovitch and *Homeland*, an American series directed by Michael Cuesta.

Yousef's film credits include *Walk on Water* (2004) by directors Eitan Fox and Gal Ochovski. He worked with the same team again in 2006 on *The Bubble*, which raised Yousef's profile among audiences in Israel and internationally. He continued his film career with *Restless* (2008) by Amos Kollek and *Agora* (2009) by Alejandro Amenabar.

In *Inch'Allah*, he plays Faysal, the older brother of Rand.

Carlo Brandt

Michael



Carlo Brandt, originally from Switzerland, has played major roles in plays and films in France and several other countries.

Carlo is a mainstay of the Théâtre de la Colline in Paris. He is best known for his performances in numerous productions of the plays of Edward Bond. Since the early 80s, Carlo has appeared in more than 40 plays, including works by Molière, Heiner Muller, Antonin Artaud, Chekhov, Jean Genet, Christopher Marlowe, Paul Claudel and Harold Pinter, in productions staged at the

Théâtre de la Ville à Paris, Théâtre des Bouffes du Nord and Théâtre de l'Odéon, as well as theatre festivals such as the Avignon Festival.

On television, Carlo first rose to prominence in 1993 in telefilms such as *Le Droit à l'oubli*, *La répétition*, *Tout va bien dans le service* and *Jenny Marx la femme du diable*. He followed up with *Le boulevard du palais* in 2001, *Tous contre lui* in 2002, *Cyrano de Ménilmontant* in 2004, and the series *Les Montana* the same year. In 2005, he appeared in two historical dramas for television: *Sartre, l'Âge des passions* and *Histoires: Marie-Antoinette*. He returned to television in 2009 with a role in the series *La Commanderie*, followed in 2010 by the television movies *E-Love* and *Un lieu incertain*. In 2011, he appeared in *Ministères* and *Complications*.

While Carlo launched his career in the theatre, he quickly earned a reputation as a big-screen actor in Jacques Rouffio films such as *L'état de grâce* (1986) and *L'orchestre rouge* (1985). He played Castellani in *Indochine* by Régis Wagnier, winner of a Golden Globe and the Oscar for Best Foreign-Language Film in 1993. Two years later, Carlo appeared in *Ridicule* by Patrice Leconte, a film that won several awards in France, opened the Official Selection at Cannes in 1996, and was nominated for the Oscar for Best Foreign Language Film in 1997. He went on to act in *Code Inconnu* by Michael Haneke in 1999, which was selected for the official competition at Cannes that year. From 2000 to 2004, Carlo acted in a number of films. In 2005, he appeared in *Marie-Antoinette* by American director Sofia Coppola, and in 2008 in Tony Gatlif's *Liberté*. Carlo Brandt was also in *L'Immortel* (2009) by Richard Berry, *L'hiver dernier* (2010) by John Shank, *17 filles* (2010) by Delphine and Muriel Coulin, and the film adaptation of the comic book *Largo Winch 2* (2010) by filmmaker Jérôme Salle.

In *Inch'Allah*, he plays Michael, a French doctor supervising Chloe in a makeshift clinic in a Palestinian refugee camp.

the production company

micro_scope is one of the most important feature film production companies in Canada.

Founded in 2002, the company mainly focuses on the development and production of innovative, relevant and accessible feature films. Led by producers **Luc Déry** and **Kim McCraw**, **micro_scope** strives to make sure each of the company's films reaches its full distribution potential.

A Problem with Fear* (2003)** by Gary Burns and ***Tiresia* (2003)** by Bertrand Bonello were two co-productions that marked the beginning of **micro_scope**. ***A Problem with Fear opened the Perspective Canada section at the Toronto International Film Festival and was selected for the Berlin International Film Festival, while that same year ***Tiresia*** was part of the official competition at the Cannes Film Festival.

Familia* (2004)**, Louise Archambault's first feature film, was presented in the official competition at the Locarno Film Festival and screened at the Toronto International Film Festival where it won the Citytv Award for Best Canadian First Feature Film. ***Familia was also selected by over twenty international film festivals, including those in Gothenburg, São Paulo and Hong Kong.

Congorama* (2006)** by Philippe Falardeau, stars Paul Ahmarani and Olivier Gourmet. The film's world premiere took place in Cannes where it was presented as the Closing Night Film for the Directors' Fortnight. ***Congorama was also screened at the Toronto International Film Festival and many other international festivals including those in San Francisco, Pusan, Gothenburg, New Directors/New Films (MoMA) and Halifax, where it won Best Canadian Film.

***Continental, un film sans fusil / Continental, A Film Without Guns* (2007)**, by Stéphane Lafleur, premiered at the Venice Film Festival in the Venice Days section and was selected by several of the most important festivals around the world, including those in Thessaloniki, Gothenburg, Rotterdam, Oslo and the AFI Film Festival in Los Angeles. The film won the Citytv Award at the Toronto International Film Festival and the Bayard d'Or in Namur International French-Language Film Festival.

C'est pas moi, je le jure! / It's Not Me, I Swear!* (2008)**, Philippe Falardeau's third feature film, made a remarkable debut at the Toronto International Film Festival. The film was then presented at the Berlinale in the Generation section where it earned a Crystal Bear and the Deutsche Kinderhilfswerk Grand Prize. ***C'est pas moi, je le jure! also earned awards for Best Film, Best Canadian Director and Best Performance by a Supporting Actress (Suzanne Clément) as chosen by the Vancouver Film Critics Circle.

Incendies* (2010)**, by Denis Villeneuve, features Lubna Azabal and Mélissa Désormeaux-Poulin. It made its world premiere at the Venice Film Festival in the Venice Days section, where it was named Best Film. After screening at the Telluride Film Festival, ***Incendies was invited to the Sundance, Pusan, Rotterdam (Audience Award), Warsaw (Grand Prize), Namur (Audience Award) and Abu Dhabi (Best Female Actor – Lubna Azabal). ***Incendies*** was a finalist in the Best Foreign Language Film category at the 83rd Academy Awards, as well as at the Césars and the BAFTAs.

***En terrains connus / Familiar Grounds* (2011)**, by Stéphane Lafleur, earned the Ecumenical Jury Award at the Berlin International Film Festival. On top of participating in fifteen international film festivals such as those in Jeonju, Shanghai, Durban, Melbourne, Motovun and Monterrey, the film won the Best Film Award at the Los Angeles Film Festival, as well as the Jury's Grand Prize at the Taipei Festival.

Monsieur Lazhar (2011), by Philippe Falardeau, featuring Fellag and Sophie Nélisse, made its world premiere in the Piazza Grande at the Locarno International Film Festival, where it won the Audience Award and the Variety Piazza Grande Award. The film also earned many awards including Best Canadian Feature Film at the Toronto International Film Festival, and the Audience Awards at the Rotterdam, Copenhagen and Sydney festivals. The film was also screened at the Sundance Festival and the South by Southwest Festival. As well, *Monsieur Lazhar* was nominated for Best Foreign Language Film at the 84th Academy Awards.

Inch'Allah (2012), Anaïs Barbeau-Lavalette's second feature film, made its international premiere at the Toronto International Film Festival. The film was also presented in the Panorama section of the 63rd edition of the Berlin International Film Festival where it won the prestigious FIPRESCI Award as well as the Ecumenical Jury Special Mention. *Inch'Allah* stars Sabrina Ouazani and Evelyne Brochu.

Whitewash (2013), by director Emanuel Hoss-Desmarais and writer Marc Tulin, premiered at the Tribeca Film Festival where it won Best New Narrative Director Award, and had its European premiere at the Karlovy Vary Festival. Emanuel Hoss-Desmarais won the Claude Jutra Award for Best Feature Film by a first-time director during the Canadian Screen Awards. The film stars the American actor Thomas Haden Church (*Sideways*) and Canadian actor Marc Labrèche.

Gabrielle (2013), Louise Archambault's second feature film, had its world premiere on the Piazza Grande at the Locarno International Film Festival where it won the Audience Award. *Gabrielle* was then presented at the Toronto International Film Festival and opened the Hamburg Film Festival. The film earned the Audience Award at the Namur International French-Language Film Festival and was chosen to represent Canada at the 86th Academy Awards.

Fermières / All That We Make (2013), micro_scope's first feature documentary film, was presented as the Closing Night Film at the Montreal International Documentary Festival (RIDM). Directed by Annie St-Pierre and produced by Éline Hébert, the film was released in theaters in Quebec on April 18th 2014.

Enemy (2013), directed by Denis Villeneuve, is a Canada-Spain coproduction starring Jake Gyllenhaal, Mélanie Laurent, Sarah Gadon and Isabella Rossellini. The film was presented at the Toronto International Film Festival in 2013. *Enemy* also won 5 Canadian Screen Awards in 2014, including Best Director and Best Actress in a Supporting Role (Sarah Gadon).

Tu dors Nicole (2014), Stéphane Lafleur's third feature film, had its world premiere at the Directors' Fortnight at the Cannes Film Festival 2014 and will be presented at the Toronto International Film Festival in September. With Julianne Côté starring in the title role of Nicole, the film also stars Catherine St-Laurent, Francis La Haye, Simon Larouche, Godefroy Reding and Marc-André Grondin. *Tu dors Nicole* is now in theaters across the province of Quebec.

micro_scope will shoot two feature films and one short film this year; ***Endorphine***, André Turpin's new project, ***Guibord s'en va-t-en guerre*** by Philippe Falardeau, and ***Le cours de natation***, which will be directed by visual artist Olivia Boudreau.