



September 21

**AMREEKA**

USA/Canda, Cherien Dabis, 2009

A Palestinian mother and son have the opportunity, thanks to winning a U.S. green card lottery, to leave the West Bank and make their home in rural Illinois where her sister and physician brother-in-law have lived for years and raised their daughter. A bank accountant by profession, Muna sees it as a chance for her to earn a living and for her teenage son, Fadi, to attend American schools. Unfortunately, their arrival coincides with the invasion of Iraq and the ensuing anti-Arab attitudes. What follows is a series of life-changing crises that they deal with in ways that surprise them all and provide deft insight into immigrant experiences. A first film by Palestinian-American director Cherien Dabis, Roger Ebert wrote that "Amreeka is a heartwarming film, not a political dirge." Winner of the Fipresci Prize at Cannes and an official selection at Sundance.



October 12

**NIGHTS OF THE JACKALS**

Syria, Abdellatif Abdelhamid, 1989

Set in Syria during the 1967 Israel-Arab war, a peasant father struggles to assert his patriarchal authority as family and community bonds begin to unravel. Hearing the jackals at night, Abu Kamel orders his wife to calm them with her magical whistle. In the city, his son neglects his studies in favor of a dissolute life. His daughter pursues a secret liaison with a local shoemaker. He even fails to perform his perfunctory military duty guarding a remote bridge. As the military broadcasts call for defense of the fatherland, the traditions of rural society are dissolving. "Beneath the surface farce... [the film] has a serious message about the place of the traditional Arab male, and of Syria, in the modern world." Roy Armes.



November 9

**BAB-EL-OUED CITY**

Algeria, Merzak Allouache, 1994

Winner of the International Critics' Prize at Cannes and the grand prize at the 1994 Arab Film Festival in Paris, the film relates the story of a young man, Boualem, in the Bab el-Oued neighborhood of Algiers, shortly after riots in 1988. That unrest led to the rise of the Islamic Salvation Front and a devastating civil war that left more than 100,000 dead following the cancellation of elections in 1992. Boualem cannot sleep as the mosque's nearby loudspeaker crackles with admonitions, and he ultimately hurls the equipment into the sea. Local defenders of the faith seek to enforce strict observance in the neighborhood, and close in on the miscreant who dared to silence the message of the mosque. According to the director, "the violence in Algeria is not Algeria's alone. It is a drama with an international dimension. One has the impression that it is a violence that marks the end of our century."



December 7

**YOL**

Turkey, Yilmaz Güney/Serif Gören, 1982

Imprisoned in 1974 with a sentence of 24 years, director Güney continued to write scripts, directed by others, while still in prison. In 1981 he escaped to Switzerland, where he edited *Yol*, which had been filmed by a collaborator while he was still in prison. *Yol (The Road)* recounts the stories of five prisoners on leave as they travel to remote areas of Turkey. Each one returns to a world dominated by feudal tradition where family "honor" imposes obligations on the men, all revolving around the oppression of women who have "dishonored" the family. According to Güney, "a revolutionary movement which attaches no importance to the condition of women will never succeed." A devastating but riveting portrait of Turkey under military rule after the 1980 coup d'état, the film won the Palme d'Or as Best Film at the Cannes Film Festival of 1982.

Special Screening  
Saturday, January 18  
Noon - 2 films



**A SEPARATION**

Iran, Asghar Farhadi, 2011

This 2012 winner of best foreign film Oscar and the Golden Bear for Best Film and multiple wins for its actors at the Berlin Film Festival, and many other film festivals, *A Separation* has made an impact around the world. With its fast pace and claustrophobic atmosphere, this detective, courtroom drama forms a nexus of interrelated ideas, of class, social attitudes, family obligations, gender differences, financial concerns, and moral beliefs ranging from the religious to the practical. The audience relates to the lies and the flaws of each character in the film. "What's fascinating is how the various issues—religious or practical—are played out in these two quite different families, yet always come down to irreconcilable differences between rebellious women and their stiff-necked, controlling men." J. Hoberman.



**CLOSE-UP**

Iran, Abbas Kiarostami, 1990

Based on a news story Kiarostami read in the newspaper, the film shows the man who impersonated a real Iranian filmmaker, who plays himself in the film, and follows the real court case prosecuting the man for the dissimulation. Characteristically, Kiarostami leads spectators to question the status of the film they are watching as they seek to identify what is real in the film. *Close-up* was voted the best Iranian film in history by Iranians, and Kiarostami was voted the most important director of the 1990s by U.S. critics. The film "ultimately leaves the audience defenseless against the extraordinary power of its final scenes, which are as transcendent – and as shrewd – as anything in cinema." Godfrey Cheshire.

PROFESSIONAL STAFF CONGRESS/CUNY 2012-2013

**LABOR GOES TO THE MOVIES**

# Contesting Islamophobia

**PSC FILM SERIES**

Since its invention at the end of the 19th century, cinema has been an international medium able to transcend linguistic borders. Films have offered an entry to cultures, sometimes reinforcing stereotypes, often resisting them by virtue of the talent and perspective of creative filmmakers. At a time of growing Islamophobia, including NYPD surveillance of Muslim students at CUNY and other universities, this year's series offers some cinematic representations - from within - of the variety of cultures in which Islam is a significant presence. Many of these films have won prizes throughout the world, a recognition that has brought international renown to many of the filmmakers as they confront the complexity of their own cultures.

**PSC Union Hall**  
61 Broadway, 16th Fl.  
Manhattan

Screenings take place  
on Friday evenings at  
6:00 pm\*

\*except Sat., Jan. 21 which is at  
Noon

**\$2 suggested donation.**  
Space is limited!

Light refreshments served  
before each screening.

**1, R to Rector;**  
**2,3, 4,5 to Wall Street;**  
**J, Z to Broad Street and**  
**A,C at Fulton Street**

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February 22

**ONE-ZERO**

Egypt, Kamla Abu Zekry, 2009

Set in Cairo on the eve of an important soccer match, *One-Zero* interweaves stories of Cairo inhabitants from various walks of life, including a Coptic woman seeking a divorce, a valet who lives in a working-class neighborhood where he deals hashish, a beautician, an emerging pop star, a hairstylist, and an alcoholic talk show host. The film explores a mosaic of morals and conventions across class, gender, and religious conventions in contemporary Egyptian culture. The narrative of *One-Zero* presents a vision that attempts to assert itself on an equal footing with, even counter to the predominantly patriarchal and nationalist narrative that aspires to bring the nation together.



March 15

**MOOLAADE**

Senegal/France/Burkina Faso/  
Cameroon/Morocco/Tunisia, Ousmane  
Sembène, 2004

The final film of the acclaimed Senegalese director Ousmane Sembène, *Moolaadé* depicts the conflict in a village in Burkina Faso over the growing resistance to female genital mutilation. Collé, the second and favored wife of an absent husband, has managed to prevent her daughter Amasatou from being subjected to the horrific cutting ritual. When four young girls scheduled for excision escape and arrive at Collé's house seeking protection, she invokes the magical protection of mooladé, symbolized by a yarn rope tied across the doorstep, and the women who perform the ritual will not cross this barrier. The husband returns and pressures Collé to revoke her protection, but the women of the village support her, and the conflict escalates from words and spells to force. The film was awarded the prize Un Certain Regard at the 2004 Cannes Film Festival.



April 12

**THE DUPES**

Syria, Tewfik Saleh, 1973

Three Palestinian men of varying ages attempt to enter into Kuwait to find work. Little known in the West, this 1972 film is bleak but gripping. Its searing indictment of corrupt Arab bureaucracies and Palestinian dispossession caused it to be banned throughout the Arab world on its initial release. Egyptian director Tawfik Saleh shot the film in Syria, based on the novel by Palestinian writer Ghassan Kanafani; Kanafani himself was killed in a car bomb the month of the film's release. "In this [film], one of Arab cinema's best... dramas of real suspense, individuals and a people, the world and time, desire and the law all flicker off and on and finally consume each other." - Roy Armes



May 10

**MY SON THE FANATIC**

UK/France, Udayan Prasad, 1997

Parvez, a Pakistani taxi driver in a small British city, confronts flaring hatreds, his own bleak prospects, and his son Farid's burgeoning fundamentalism in this 1997 drama directed by Udayan Prasad. Adapted by Hanif Kureishi (*My Beautiful Launderette*) from his own short story - based on his father's life - and featuring a riveting, prize-winning performance by the Hindi actor Om Puri playing the lead as the tolerant, secular Muslim Parvez.