

The 2nd Refugees Film Festival

24th -30th of October, 2019-09-26

Babylon

Rosa-Luxemburg-Str. 30, 10178 Berlin

The Refugees Film Festival has been born due to the necessity to highlight the enormous drama of the crisis of millions of people in the XXI century that must leave their homes searching for a better life or only escaping from death.

Through a selection of films from all across the globe, the Film Festival aims to raise awareness of common persons that had changed radically their way and place of living and that depict circumstances in a desperate bid for freedom or only to survive.

Ranging from blockbusters to independent films, the program aspires to shed light on their situation and contexts, their fears, losses, hopes, successes, and their despair, courage, and resilience.

The line-up also includes stories of resilience and hope, population under war, Sexual and Gender-Based Violence (SGBV), racial persecutions against native Americans, genocides against minorities, etc.

Also, the film festival includes productions made with and by women, men, and children in their new lives in the cities or places of temporary settlement. The Film Festival will also be featuring special guests from the films, including the filmmakers, actors, and protagonists.

In one week of programming, we will have 46 great films from Germany, Austria, USA, Canada, Italy, France, Spain, Switzerland, Greece, Poland, Romania, Netherlands, UK, North Korea, Cambodia, Vietnam, India, Iraq, Iran, Syria, Armenia, Turkey, Guatemala, Trinidad and Tobago, Chile, Australia, Sweden, and Japan. The majority will be a premiere in Berlin and many of them in Germany also, like "The Tank and the Olive Tree", "Yara", "Kreuzberg", "You can't kill my Dreams", "The Wanderings of Ivan", "Intercontinental", "Doing Money", "Who is Europe", "Undeterred", "They will not trespass", "Once in Purple Dungarees", "The Climate Limbo", "Alara", and "The Bomb", among other.

We will see great shorts and features, dramas and documentaries with tons of nominations and awards in the most important film festivals all over the World.

This window to the best of the movies about this interesting and actual issue, that cross not only Europe-Middle East-Africa, but also different regions with migrations (international and internal, Natives of the USA and Canada, etc.), racism in Trinidad and Tobago against Venezuelans, the Armenian Genocide, past and current migrations because old wars, like in Vietnam and Cambodia, discrimination in between neighbors in Berlin, persecutions in North Korea, and beautiful and poetic movies that go beyond the issue of migration to the condition of the Human Being, upcoming wars (¿?) in Northern Europe, Worker Class Solidarity that cross the Atlantic, etc., will permit here, in Berlin, empathize with millions and millions of Humans that exist, and not only in the queue of Ausländerbehörde.

We hope that the second edition of the Refugees Film Festival could help to understand, through the cinema, this complex reality that is going on in the entire world.

More info in <http://www.refugeesfilmfest.com>
<https://babylonberlin.eu/programm/festivals/rff>

All the films have English subtitles
(if the language spoken in the movie is not English)

Do 24.10.

2 18:00 Refugees Film Festival RFF: **Kreuzberg** D 2018 R: Carl Bessai mit Denise Ankel, Sammy Ounis, Horst Günter Marx, 88 Min, OmeU – **Regisseur zu Gast**.

2 20:00 RFF: **Die Bombe** [The bomb] D 2019, R: Dima Hamdan mit Tariq Al Saies, Rawa Darwisch, Friederike Frerichs, 20 Min, OmeU – **Regisseurin zu Gast; Alara** JP, 2019 R: Kounosuke Kawakami, 12 Min, OmeU; **My Home India** IN 2019, R: Anjali Bhushan, 45 Min, OmeU - insges. 77 Min

2 21:30 RFF: **Aziz** CH 2019, R: Mica Agustoni mit Leo Pinkus, Adrian Furrer, 22 Min, OmeU – **Regisseurin zu Gast; The Climate Limbo** IT 2019, R: Francesco Ferri, 40 Min, OmeU; **The Power of Passport** GT 2019, R: Simona Carnino, 37 Min, OmeU – insges. 99 Min

Fr 25.10.

2 18:00 RFF: **My Dream goes all the Way to Iran** CA 2019 R: Negar Mojtahedi, 33 Min, OmeU; **Alternativen** [Once in Purple Dungarees] D 2019, R: Benjamin Kramme mit Barbara Philipp, Monika Lennartz, Jennifer Sabel, 13 Min, OmeU – **Regisseur zu Gast; Yasmina** FR 2019, R: Claire Cahen, Ali Esmili mit Hana Mekacher, Capucine Valmary, Kenza Noah Aiche, 20 Min, OmeU – insges. 66 Min

2 19:45 RFF: **Nae Pasaran** CL/ GB 2018, R: Felipe Bustos Sierra, 96 Min, OmeU

2 21:45 RFF: **We have to go** SE 2019, R: Johan Bodell mit Adriana Savin, Henrik Dahl, Ndey Heng, 12 Min, OmeU; **South Sudanese, Refugees in the West Nile Region** ES 2019, R: Joakim M. Vila, 51 Min, OmeU; **Anas v.the Giant** USA 2019 R: Adrienne Collatos, 16 Min, OmeU – insges. 79 Min

Sa 26.10.

2 16:45 RFF: **Kinder** GB 2019, R: Krysten Resnik mit Nathan Cortese, Sophie Bokor-Ingram, Lawrence Werber, 19 Min, OV; **Omran** CA 2019, R: Randy Morin, 10 Min, OV; **Bordered** CA 2019, R: Anise Visser, 15 Min, OV; **Who is Europe?** GB 2019, R: Ian McDonald, 30 Min, OV – **Regisseur zu Gast; Baradar** [Brother] AF/IT 2019, R: Beppe Tufarulo, 15 Min, OmeU – **Regisseur zu Gast** – insges. 89 Min

2 18:30 RFF: **Mosul** US 2019, R: Dan Gabriel, 86 Min, OV

2 20:15 RFF: **Undeterred** US 2019, R: Eva Lewis, 77 Min, OV

So 27.10.

2 16:45 RFF: **Saved – Escape from Kim’s regime** KP 2019, R: Thea Elisabeth Haavet, 20 Min, OmeU; **5096** FR 2019, R: Jean Bodon, 37 Min, OmeU; **This Being Human** USA 2019, R: Aimie Vallat, Guido Ronge, 13 Min, OV – insges. 70 Min

2 18:30 RFF: **Surviving Bokator** CA 2019, R: Mark Bochsler, 89 Min, OmeU

2 20:15 RFF: **Vietnam Aftermath** USA 2019, R: Tom Phillips, 30 Min, OV; **My Name is Mohamed and Raghad, we don’t exist here anymore** IR/ UU 2019, R: Ali Mousawi, 12 Min, OmeU; **Beirut Parc** D 2019, R: Matthias Frickel und Henning Hesse, 50 Min, OmeU – **Regisseurin zu Gast** – insges. 92 Min

Mo 28.10.

2 18:00 RFF: **The War on my Phone** D 2019, R: Elke Sasse, 90 Min, OmeU – **Regisseurin zu Gast**.

2 20:00 RFF: **Lifted** TT 2019, R: Miquel Galofré, 20 Min, OV; **Who Will Remember** USA 2018, R: Manuel Freedman mit Hayden Williams-Moran, Ava Lalezarzadeh, Manuel Freedman, 20 Min, OV; **Intercontinental** CH 2018, R: Louis Hans-Moevi mit Bakery Barrow, Sara Louis, 20 Min, OmeU; **The Village** D 2018, R: Rose Palmer, 5 Min – **Regisseurin zu Gast**; **You Can’t Kill My Dreams** D 2018, R: Saham El-Gaban mit Karrar Oleiwi, Lilia Saenger, Anil Özseven, 20 Min, OmeU – **Regisseur zu Gast** – insges. 85 Min

2 22:00 RFF: **The Tank and the Olive Tree** [Le Char et l'Olivier - Une autre histoire de la Palestine] FR 2018, R: Roland Nurier, 100 Min, OmeU

Di 29.10.

2 18:15 RFF: **Doing Money** GB 2018, R: Alex Cooke mit Anca Dumitra, Mike Dormer, Cosmina Stratan, 87 Min, OV

2 20:00 RFF: **Nowhere** AT 2018, R: Natalie Halla, 60 Min, OmeU; **Yara** CH 2018, R: Sean Wirz mit Roni Tufan, Mariana dos Santos Mayer, Roza Isik, 23 Min, OmeU – **Regisseur zu Gast** – insges. 83 Min

2 22:00 RFF: **Parallel Parking** USA 2018, R: Aby Rao mit Suparna Thies, Keith Kittrelle, 74 Min, OV

Mi 30.10.

2 17:15 RFF: **The March of Hope** D 2018, R: Jim Kroft, 89 Min, OmeU – **Regisseur zu Gast**.

2 19:00 RFF: **The Wanderings of Ivan** FR 2018, R: Claude Chamis mit Aram Arakeylan, Benjamin Baclet, Camille Freychet, 75 Min, OmeU – **Regisseur zu Gast**.

2 21:00 RFF: **Fremde im Herzen Europas** [Strangers in the Heart of Europe] D 2019, R: Jan Paschen, 44 Min, OmeU – **Regisseur zu Gast; DAKA in America** USA 2019, R: Susan Kouguell, 2 Min, OV; **Floating Islands** CA 2019, R: Patricia Gruben mit Aliya Boulanger, Gabrielle Rose, Alexander Soto, 23 Min, OV; **Not my Heaven** AT 2019, R: Jacqueline Rauter, 18 Min, OmeU – **Regisseurin zu Gast; FC St.Pauli in Siracusa - "Kick the Borders"** D 2018, R: Linda Jakoben, 25 Min, OmeU – **Regisseurin zu Gast** – insges. 112 Min

RFF: **Kreuzberg** D 2018 R: Carl Bessai mit Denise Ankel, Sammy Ounis, Horst Günter Marx, 88 Min, OmeU

Jasmine und ihre deutsch-türkischen Eltern betreiben das Café Kotti, ein offener Ort und geselliges Zentrum für Gäste jeder Herkunft. Hier versucht man sich auch gegen die Gentrifizierung zu wehren. Doch eine amerikanische Immobilienmaklerin zeigt Interesse an dem Grundstück.

Auch Jasmines Privatleben bekommt Risse. Sie trennt sich von ihrem bisherigen Freund und verliebt sich in einen jungen Syrer.

Ein fast dokumentarischer Blick auf den Alltag in Kreuzberg und eine Liebesgeschichte, die an Romeo und Julia erinnert.

Trailer: https://www.youtube.com/watch?v=T6WPt_LshfY

An homage to Shakespeare's Romeo and Juliet, Kreuzberg is a film that explores the racial, cultural and economic divisions that exist between the Germans, Turks and Syrians who inhabit the neighborhood of Kreuzberg in contemporary Berlin.

Jasmine runs the Café Kotti in central Kreuzberg in the heart of Berlin with her East German father Werner and her Turkish step-mother Lila. For a long time, Kreuzberg was considered an undesirable place, but now the boutiques and fancy restaurants are on the doorstep and slowly the neighborhood is changing.

Some people associate the latest wave of Syrian immigrants with crime and drug dealing but others, like Werner and Jasmine, hold an open door. When Jasmine breaks up with her German boyfriend to take up with a handsome young Syrian refugee, the division between friends, family and neighbors becomes politically heightened.

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Die Bombe [The bomb] D 2019, R: Dima Hamdan mit Tariq Al Saies, Rawa Darwisch, Friederike Frerichs, 20 Min, OmeU

Die Polizei evakuiert wegen des Funds einer Bombe aus dem Zweiten Weltkrieg ein Berliner Viertel. Wassim will, wie angeordnet, das Haus verlassen, aber seine Mutter weigert sich partout.

Die Regisseurin Dima Hamdan: "I've dreamt of becoming a film director ever since I was 12 or 13. I'm Palestinian and I grew up in Kuwait, and at the time there was no real prospect of me ever going to a film school because my family expected me to become a lawyer or something else." (tonbuero.de)

Trailer: <https://vimeo.com/user11976252>

Berlin. Wasim and his mother haven't been getting along for a while. Their fraught relationship is tested when the police orders them to evacuate their home for the night, to excavate a World War Two bomb.

Alara JP, 2019 R: Kounosuke Kawakami, 12 Min, OmeU

A man applying for refugee status in Japan was told falsely that "If you work in the decontamination effort, your visa will be extended" following the accident at Tokyo Electric Power Company's Fukushima Daiichi nuclear power plant. ALARA was created based on this incident.

Japan constructed an ambitious nuclear power infrastructure based on an utopian, future-oriented vision, but the nuclear power industry collapsed due to a natural disaster in 2011, forcing us to rethink science, technology and politics.

Refugees have lost their rights guaranteed by the state, as well as their social and political status. Japan's national refugee policy is the most restrictive in the world, which places refugees in an ambiguous space of exclusion and inclusion.

The constellation of two states of exception, "Nuclear accidents and refugees," is highlighted by a pair of oral histories, text, fictional animation and realistic moving images.

Trailer: <https://vimeo.com/343129948>

My Home India IN 2019, R: Anjali Bhushan, 45 Min, OmeU (engl./poln.)

This inspirational documentary will have you in tears and every Indian glowing with pride. The film essentially uncovers a little-known story of unimaginable humanity, generosity and kindness.

Towards the end of WW2 the Polish ambassadorial team in Bombay, led by the determined heroine, Kira Banasinska and supported by local Indian communities including the principalities of Kolhapur, Jamnagar and several others, dispatched a convoy of food relief and other essentials, thousands of miles to Iran, where Polish refugees from Soviet Siberian labour camps had found their way on foot and were suffering, mal-nourished.

An expedition was planned with a novel idea, to bring 5,500 women and children back into India in the supplies trucks. This expedition was not so simple. It took Kira's resilience and indefatigable energy as a Red Cross leader, to create refuge for them and welcome them to a dedicated settlement in India in three critical places, Vallivade, Panchgani and Jamnagar.

Over 70 years later a number of now elderly Polish people return to a town, Vallivade, on the outskirts of Kolhapur, Maharashtra and Panchgani, where they were able to find safety and discover the joys of childhood.
(source: London Indian Film Festival)

"It felt like heaven to me. After all the horrors, I felt like a normal child."

"It was here that I discovered that I exist."

Trailer: <https://www.youtube.com/watch?v=1jyCb6IDJMA>

Aziz CH 2019, R: Mica Agustoni mit Leo Pinkus, Adrian Furrer, 22 Min, OmeU; **The Climate Limbo** IT 2019, R: Francesco Ferri, 40 Min, OmeU; **The Power of Passport** GT 2019, R: Simona Carnino, 37 Min, OmeU – insges. 99 Min

Aziz CH 2019, R: Mica Agustoni mit Leo Pinkus, Adrian Furrer, 22 Min, OmeU

Der sechsjährige Flüchtling Aziz möchte zurück in seine Heimat und besteigt dafür ein Rundfahrtschiff auf dem Greifensee. Nichts lässt den Jungen erkennen, dass er sich auf dem falschen Kurs befindet.

Kapitän Elmar, der schon lange aufgehört hat zu träumen, findet durch Aziz aus seiner Apathie heraus. Die Begegnung zweier Heimatlosen, die unterschiedlicher nicht sein könnten und trotzdem im selben Boot sitzen.

Trailer: <https://vimeo.com/292343180>

Six-year-old refugee Aziz wants to return to his home country and board a cruise ship on the lac of Greifensee. Nothing makes the boy realize that he is on the wrong track. Captain Elmar, who has long since stopped dreaming, finds out of his apathy through Aziz.

The meeting of two homeless people who could not be more different and still sit in the same boat.

Film & Discussion with the director and the producer

The Climate Limbo IT 2019, R: Francesco Ferri, 40 Min, OmeU

The Climate Limbo is a documentary that analyses how climate change impacts on migrations and fuels poverty and wars. By 2050 climate change-related disasters could displace up to 250 million people.

This documentary is funded by the European Union and Frame Voice Report. Shooting has started in August 2018 and ended in December 2018.

Trailer: <https://vimeo.com/326538596>

La complessa connessione tra disastri ambientali e migrazioni. Attraverso le storie di Queen, fuggita dalla Nigeria a causa dei danni causati dal petrolio sull'ambiente, di Rubel, scappato dalle inondazioni del Bangladesh, e le voci di Francesco, Luigi e Carlotta, agricoltori e allevatori italiani che si confrontano con il problema della desertificazione e della perdita di biodiversità in Italia, il film documenta come il cambiamento climatico spingerà sempre più persone a lasciare la propria terra.

A fare da cornice scientifica sono un glaciologo, un fisico climatologo e un avvocato dei diritti dell'immigrazione. Ancora non esiste un riconoscimento della condizione di rifugiato climatico nel sistema di asilo internazionale, milioni di uomini e donne vivono in un limbo creato dall'uomo e dal suo impatto sull'ambiente.

The Power of Passport GT 2019, R: Simona Carnino, 37 Min, OmeU

Maria, Petrona, Isabel and Sabina with her husband live in the Mayan-Ixil region of western Guatemala, a land torn by thirty-six-year-long-civil war and now

depredated by big corporations. Their dream is to find decent work in the United States.

Forced to migrate on the routes managed by coyotes because they are too poor, according to the United States' requirements, to obtain a regular Visa, the protagonists blend their voices with tenacity to denounce the violence suffered by smugglers, narcotraffickers and national police during their journey across Mexico.

A tale of Central American migration, woven after the Dia de los muertos, which in a choral and symbolic embrace finally welcomes the characters and tries to heal their wounds.

Trailer: <https://www.youtube.com/watch?v=UhhdoG5RxpU>

Maria, Petrona, Isabel, Sabina y su esposo viven en la región maya-ixil en el oeste de Guatemala. Ellos sueñan con encontrar un trabajo digno en los Estados Unidos. Se ven forzadas a migrar a través de las rutas manejadas por los coyotes, porque según los requerimientos de Estados Unidos, conseguir una visa es imposible.

Las protagonistas entrelazan sus voces con fuerza para denunciar las violencias vividas a mano de traficantes y de la policía migratoria durante su viaje en México.

La historia de la migración centroamericana desde las miradas femeninas de las mujeres mayas-ixiles.

RFF: **My Dream goes all the Way to Iran** CA 2019 R: Negar Mojtahedi, 33 Min, OmeU; **Alternativen** [Once in Purple Dungarees] D 2019, R: Benjamin Kramme mit Barbara Philipp, Monika Lennartz, Jennifer Sabel, 13 Min, OmeU – **Regisseur zu Gast**; **Yasmina** FR 2019, R: Claire Cahen, Ali Esmili mit Hana Mekacher, Capucine Valmary, Kenza Noah Aiche, 20 Min, OmeU – insges. 66 Min

My Dream goes all the Way to Iran CA 2019 R: Negar Mojtahedi, 33 Min, OmeU

"My dream goes all the way to Iran" is a documentary film that tells the stories of six Iranian-Canadians and how they came to be in Canada. They share their memories of their lives in Iran, the struggles they faced leaving their home country and the adversity they overcame to create successful lives in their new home.

Each person offering a unique story unlike the other with a different set of circumstances and challenges. The narrator, a Canadian of Iranian origin connects with each interviewee on a deep level, learning lessons from their stories which leads her to have a greater understanding of what it means to be Iranian-Canadian and what refugees and immigrants face in general.

This piece is a powerful portrait of the Iranian expatriate, an immigrant population that is often misunderstood and misrepresented.

Trailer: <https://vimeo.com/355441513>

Alternativen [Once in Purple Dungarees] D 2019, R: Benjamin Kramme mit Barbara Philipp, Monika Lennartz, Jennifer Sabel, 13 Min, OmeU – **Regisseur zu Gast**

Die vielbeschäftigte Johanna besucht nach langer Zeit wieder einmal ihre Großmutter. Zufällig kommt zum gleichen Zeitpunkt auch ihre Mutter Ulla vorbei. Wegen eines Streits, der vor der Großmutter geheim gehalten werden sollte, herrscht seit längerer Zeit Funkstille zwischen Mutter und Tochter.

In Omas Garten reden Ulla und Johanna wieder miteinander und der schwelende Streit eskaliert. Ein politischer Familienfilm über alternative Lebensentwürfe und eine Tochter, die ihre eigene „Alternative“ gefunden hat.

Regisseur Benjamin Kramme ist ein bekannter Schauspieler („Gundermann“, Tatort Erfurt: Hauptkommissar Maik Schaffert). Sein Kurzfilm hat den Publikumspreis auf den Chiemseer Kurzfilmtagen gewonnen.

Trailer: <https://vimeo.com/329966352>

Three women. Three generations. One political conflict. While visiting her grandmother, Johanna meets her mother coincidentally, who broke off contact with her, and a major dispute breaks out.

Yasmina FR 2019, R: Claire Cahen, Ali Esmili mit Hana Mekacher, Capucine Valmary, Kenza Noah Aiche, 20 Min, OmeU

Yasmina ist 15, stammt aus Marokko und hütet voller Leidenschaft das Tor des Fußballclubs Saint-Étienne. Eines Abends wird ihr Vater verhaftet und kommt in Abschiebehaft. Es ist nur eine Frage der Zeit, bis auch sie Frankreich verlassen muss.

Ausgezeichnet von der Robert Bosch Stiftung mit dem Spezial-Preis „Europa stärken durch Fußball und Film“.

Aus der Begründung der Jury: "Yasmina' ist ein famos inszenierter Fußballfilm mit einer berührenden Geschichte und einer herausragenden Hauptdarstellerin. Eine europäische Produktion mit einem besonderen Blick auf unbedingtes Zusammenhalten mit jemanden aufgrund gleicher Anschauungen und Ziele."

Trailer: <https://www.youtube.com/watch?v=cjsJQTtVi3w>

Yasmina is a 15-years-old teenager who is passionate about soccer and practices with the team FC SAINT ETIENNE. Originally from Morocco, she is in an irregular situation in France, with her father and his French partner. One evening when she returns from a training, she sees her father being arrested before her own eyes.

RFF: **Nae Pasaran** CL/ GB 2018, R: Felipe Bustos Sierra, 96 Min, OmeU

In einer schottischen Stadt im Jahre 1974 weigern sich Fabrikarbeiter, in einem Akt der Solidarität gegen den gewaltsamen Militärputsch in Chile, Reparaturen an Kampfflugzeugmotoren durchzuführen. Vier Jahre vergehen, bis die Motoren, die im Fabrikhof vor sich hin rosten, auf geheimnisvolle Weise mitten in der Nacht verschwinden.

40 Jahre nach ihrem Aufstand gegen Pinochet's Diktatur entdecken die schottischen Arbeiter, welche Kraft ihre Aktion von damals hatte.

Trailer: <https://vimeo.com/282304080>

40 years after the defiant stand against Pinochet's dictatorship, Scottish factory workers discover the incredible impact of their action.

Charting the incredible true story of the Scots who managed to ground half of Chile's Air Force, from the other side of the world, in the longest single act of solidarity against Pinochet's brutal dictatorship.

In 1974 a group of workers at the Rolls Royce factory in East Kilbride showed their support for the people of Chile by refusing to carry out the vital repairs of engines for Hawker Hunter planes, which had been used during the brutal military coup in September 1973.

1974, Scotland. Bob Fulton, a Rolls-Royce engine inspector, returns to his section, upset and anxious. He's just told his colleagues that a Chilean Air Force jet engine has arrived in the factory for maintenance and he's refusing to let it go through, in protest against the recent military coup of General Pinochet.

He's seen the images of people packed into football stadiums and the Chilean Air Force jets bombing Santiago, and now one of the engines from those very same planes is right there, waiting for inspection.

He can see his supervisors approaching, he knows he's about to be fired, yet he feels a responsibility...

The boycott endured for four years but the Scottish workers never knew what impact they had; it was a matter of conscience and an act of solidarity.

Bustos Sierra – himself the Scotland-based son of a Chilean exile – reunites inspirational figures Bob Fulton, Robert Somerville, Stuart Barrie and John Keenan to hear their story. With unprecedented access, Nae Pasaran also ventures much further to detail the horrors of the Pinochet years, meets survivors of the period and hears the Chilean side of the story.

"This heartfelt documentary about Rolls-Royce workers in the 70s tells a poignant story about the power of unions" (theguardian.com)

"El documental de Felipe Bustos Sierra invita a reflexionar sobre el poder de la solidaridad. ... En tiempos de nacionalismos exacerbados, un documental cuenta una historia a contracorriente. Es una narración sobre solidaridades ético-políticas que traspasan fronteras nacionales, culturales y lingüísticas, y que habla de personas que, fuera de Chile, asumieron un compromiso en pro de la democracia, los derechos humanos y la justicia social tras el golpe de Estado del 11 de septiembre de 1973." (eldesconcierto.cl)

RFF: **We have to go** SE 2019, R: Johan Bodell mit Adriana Savin, Henrik Dahl, Ndey Heng, 12 Min, OmeU; **South Sudanese, Refugees in the West Nile Region** ES 2019, R: Joakim M. Vila, 51 Min, OmeU; **Anas v.the Giant** USA 2019 R: Adrienne Collatos, 16 Min, OmeU – insges. 79 Min

We have to go SE 2019, R: Johan Bodell mit Adriana Savin, Henrik Dahl, Ndey Heng, 12 Min, OmeU

Reports about chaos, panic and troop movements are being broadcast on the radio. Both her husband and kids are away, the war has struck Sweden very suddenly.

Despite this, Lisen and Per decides to head out on the Swedish countryside to track down their kids.

South Sudanese, Refugees in the West Nile Region ES 2019, R: Joakim M. Vila, 51 Min, OmeU

"SOUTH SUDANESE, Refugees in the West Nile region" is an independent documentary by Joakim M. Vila that tells the story of refugees fleeing a bloody civil war and looking for a safe place beyond their borders.

Uganda will be the host country that will receive more than one million South Sudanese, the vast majority in the northern West Nile region, and who will give them assistance, protection and a new home in one of the 22 refugee settlements.

The documentary makes a humanized journey of refugees from their arrival at the border, their transfer to reception and transit centers, their passage from medical examinations and biometric records to health centers, educational centers and orphanages.

It will be the South Sudanese, the refugees themselves, who will give an account through their experiences, brave witnesses and war victims who will delve into their silenced world to let us know that theirs is also something for everyone.

Trailer: <https://www.youtube.com/watch?v=GSCeWnWezAk>

Anas v. the Giant USA 2019 R: Adrienne Collatos, 16 Min, OmeU

Am 10. September 2015 wurde der damals 19-jährige Anas Modamani weltberühmt: Durch ein Agenturfoto, das ihn zeigte, wie er ein Selfie mit Bundeskanzlerin Angela Merkel machte.

Doch in den sozialen Medien wurde das Foto umgedeutet, Modamani als Gewalttäter und Terrorist beschimpft. Deshalb entschied er sich, gegen Facebook zu klagen.

Anas Modamani arrived in Berlin in 2015 after making the trek from Syria and celebrated with a selfie with Angela Merkel he posted to Facebook. But his photo quickly became a 'fake news' post, going viral. Overnight, Anas found himself in the crosshairs of a geopolitical debate threatening everything he had built in his new home. Deciding to take matters into his own hands, he brought a lawsuit against Facebook, one of the most powerful companies of our time. But what happened on his day in court?

In our new and rapidly evolving media ecosystem, the story of Anas Modamani offers an inside glimpse into the online fake news and hate speech scandals that have rocked the world over the last few years.

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OV; **Bordered** CA 2019, R: Anise Visser, 15 Min, OV; **Who is Europe?** GB 2019, R: Ian McDonald, 30 Min, OV – **Regisseur zu Gast**; **Baradar** [Brother] AF/IT 2019, R: Beppe Tufarulo, 15 Min, OmeU – **Regisseur zu Gast** – insges. 89 Min

Kinder GB 2019, R: Krysten Resnik mit Nathan Cortese, Sophie Bokor-Ingram, Lawrence Werber, 19 Min, OV

An elderly Kindertransport survivor revisits the scene of his first love. After all these years, it's time to say goodbye.

Kinder is a poignant story about a Kindertransport boy now in his eighties. Soon after his arrival in England as a fifteen year old boy, Ralf Newman buried his Jewish identity in Bournemouth and then left the South Coast nursing a broken heart. This story follows him back to the seaside town where he is compelled to dig up his roots. Beneath this simple tale of lost love is a universal story of memory and identity.

Trailer: <https://vimeo.com/329290591>

Omran CA 2019, R: Randy Morin, 10 Min, OV

Omran is a Syrian refugee that came to Canada in 2014, with no friends & his family back home in Syria he began his self-taught career as an animator.

Who is Europe? GB 2019, R: Ian McDonald, 30 Min, OV – **Regisseur zu Gast**

WHO IS EUROPE? is a documentary film in three acts. Shot in Germany, Spain, Hungary and Serbia, the film questions what Europe is, who 'belongs', and what the significance of the past is for contemporary social and political realities.

It uses a split-screen technique to explore contrasts and dissonances through a poetics of juxtaposition that highlights the tensions between and contests over the different cultures, experiences and understandings of Europe today.

Trailer: <https://vimeo.com/334438030>

Baradar [Brother] AF/IT 2019, R: Beppe Tufarulo, 15 Min, OmeU – **Regisseur zu Gast**

When they are forced to separate, 10-year-old Ali and his 18-year-old brother Mohammed have already been travelling for a long time. Three years earlier, a bomb destroyed their home in Kabul and killed their parents.

"Ali, my brother, remember how far you have come and from here how far you can go."

Trailer: <https://vimeo.com/329993835>

RFF: **Mosul** US 2019, R: Dan Gabriel, 86 Min, OV

The gritty, thrilling story of local militias and uneasy allies who banded together to liberate Iraq's second-largest city of 1.3 million people from ISIS in 2017.

MOSUL is a feature-length documentary built around several characters that come from the vibrantly diverse cultures and backgrounds that make up modern Iraq: Sunni Tribesman, Shiite Militias, Christian Fighters, and Kurdish Peshmerga. The story is told as a journey north along the Tigris River and into the heart of darkness as key participants fight to reclaim Mosul from the grip of the Islamic State in Iraq (ISIS, also called "Daesh").

Told through the eyes of an Iraqi journalist embedded with Iraqi forces and provided with unprecedented access to unfolding events, MOSUL reveals in stunning detail an apocalyptic battle against two unyielding enemies: violent Islamic extremism - and the sectarian mistrust and hatred that will remain long after the politicians declare victory.

Filmed on location: Mosul, Iraq, October 2016 - July 2017

Our field production crew, led by Iraqi journalist Ali Mula, was first embedded with Iraqi forces in the fall of 2016 during operations in Nineveh province and east Mosul. Later, the crew crossed the Tigris River into west Mosul, where die-hard ISIS fighters were holed up in homes, hospitals, schools and mosques, using civilians as human shields as they made their last stand.

Under fire, and on constant lookout for ISIS suicide car bombers, our crew filmed hundreds of hours of combat photography, and dozens of interviews with Iraqi soldiers, Mosul residents, and refugees fleeing from the devastation.

Ali and his crew focus on how the Iraqi Army, Sunni tribesmen, Shiite militias, Kurdish peshmerga and others are putting aside sectarian differences and uniting against the Islamic State.

Trailer: https://www.youtube.com/watch?time_continue=3&v=TKkA8eNFDSQ

RFF: **Undeterred** US 2019, R: Eva Lewis, 77 Min, OV

Undeterred tells the story of the build up of enforcement along the US/ Mexico border, how it has affected and changed life in one small town and how local residents have organized to push back and resist those changes.

Undeterred is a documentary about community resistance in the rural border town of Arivaca, Arizona. Since NAFTA, 9/11 and the Obama and Trump administrations border residents have been on the front-lines of the humanitarian crisis caused by increased border enforcement build up.

Undeterred is an intimate and unique portrait of how residents in a small rural community, caught in the cross-hairs of global geo-political forces, have mobilized to demand our rights and to provide aid to injured, oft times dying people funneled across a wilderness desert.

The film was made by Eva Lewis, a resident of Arivaca and long time member of People Helping People in the Border Zone (PHP). Undeterred was created in close collaboration with the Arivaca community and members of PHP.

Trailer: <https://vimeo.com/283563848>

Saved – Escape from Kim’s regime KP 2019, R: Thea Elisabeth Haavet, 20 Min, OmeU; **5096** FR 2019, R: Jean Bodon, 37 Min, OmeU; **This Being Human** USA 2019, R: Aimie Vallat, Guido Ronge, 13 Min, OV – insges. 70 Min

Saved – Escape from Kim’s regime KP 2019, R: Thea Elisabeth Haavet, 20 Min, OmeU

Andy and his mother tries to flee from North Korea, but the escape plan goes desperately wrong. After crossing the border safely, their guide does not show up as agreed, and they are stuck in the hillsides in China in minus thirty degrees weather.

After three days without food or water, they are suffering from severe frostbite and almost freezing to death. Knowing the high risk of being discovered by Chinese border police and returned to brutal punishment in North Korea, they get onto a local bus and decide to venture into China on their own.

On their way, they get unexpected help from a secret network of people, mostly Christians, called the Underground Railroad. Risking their own lives, these people provide logistical support to help bring North Korean defectors to safety.

In this documentary we follow the stories of refugees from North Korean as well as the recognized human rights activist Tim Peters - who for two decades has worked to save as many North Korean escapees as possible through the Underground Railroad.

Trailer: <https://www.youtube.com/watch?v=TnetgQWhP18>

5096 FR 2019, R: Jean Bodon, 37 Min, OmeU

"5096" is a story about the dehumanization of refugees living in France, in "the camp of shame."

It is about women and children who are victimized, abandoned and wounded by routine political injustices. It is a story about a struggle for human rights and identity.

Through the eyes of Babak, an Iranian refugee who escaped the political unrest of his homeland and lived in the Calais Jungle, "5096" reveals the truths about the psychological and physical battles of life as he poignantly depicts the tragic conditions of migrants' lives.

This Being Human USA 2019, R: Aimie Vallat, Guido Ronge, 13 Min, OV

A portrait of a young Iraqi who left everything behind at 15, in a solo quest for a more peaceable future; Hameed's salvation is education in the US bound by a big altruistic dream.

A modern hero's journey; a child of war runs the race of his life, for days cross-country, and knocks on the door of refuge. Supplicating for entrance, and turned-away twice in Turkey, finally, Hameed is granted United Nations-guaranteed safe

passage, to the USA — a solo journey, leaving his home for refuge, hope and dreams.

He lands in Seattle where, after 8 years of no education in Iraq, he gains speed with access to resources and the classroom. It seems insurmountable, he's dedicated and learns a third language, he encounters adversity and challenge, a foster family steps forward, and he accelerates towards higher education and loftier altruistic dreams...

This being survival. This being resilience.
This being immigrant. This being free.
This being **our** *American Dream*.
THIS BEING HUMAN

Trailer: <https://vimeo.com/336208979>

RFF: **Surviving Bokator** CA 2019, R: Mark Bochslar, 89 Min, OmeU

From the ancient carvings on the temples of Angkor to the international stage. What started as a genocide survivor's dream to revive one of the world's oldest sports becomes an inspiring mission to heal a nation.

A story of triumph, heartbreak and coming of age in a Cambodia on the rise.

Surviving Bokator is a powerful story about reclaiming cultural identity and building bridges between generations. Filmed over 5 years, it is told through the struggle of an elder genocide survivor to resurrect the ancient Cambodian martial art of Bokator and preserve it in the nation's youth.

Through their journey, the film gets to the very core of the generational fracture happening in Cambodian communities around the world today, between genocide survivors determined to revive and maintain traditional ways and Cambodia's youth looking to forge a new path forward.

People often associate war with loss of life and property, but the cultural implications are rarely examined. The death of an estimated 2.5 million Cambodians in the 1970's by the fanatic Khmer Rouge included a large percentage of intellectuals, teachers and cultural leaders. The regime sought to eradicate all traditional Cambodian cultural knowledge including the martial arts.

Bokator is one of the oldest martial arts in South Asia. Literally translating into 'to pound a lion', it is thought to have begun 1700 years ago on the battlefields of the ancient Khmer Empire.

"Surviving Bokator' is one of the must-watch documentaries of the year." (Carl BroughtonThe Film Era)

"A definite must-see if you like history, jealousy, fierce females, and the real Cambodia." (Linda Taillon, Hamilton Film Festival)

"The movie is an eye-opening look at a genocide survivor who not only has to deal with his own past, but also the pushback he gets from his community in his mission to revive a part of the culture." (Jackie Ruth, Shuffle Online)

Trailer: <https://vimeo.com/284746421>

RFF: **Vietnam Aftermath** USA 2019, R: Tom Phillips, 30 Min, OV; **My Name is Mohamed and Raghad, we don't exist here anymore** IR/ UU 2019, R: Ali Mousawi, 12 Min, OmeU; **Beirut Parc** D 2019, R: Linda Jakobsen, 50 Min, OmeU – **Regisseurin zu Gast** – insges. 92 Min

Vietnam Aftermath USA 2019, R: Tom Phillips, 30 Min, OV

The horrors of war never die. The story emerging is not one on the War itself but on the horrors these men and women now face at home. Their story is of the war after the war, rejection, disenchantment, death, nightmares and resiliency.

More than 40 years have passed since the official end of the Vietnam War. For years, many veterans of this war refused to talk about their experience. Now, however, as many begin to die out, four Vets that belong to the New Jersey Vietnam Veteran's Memorial have decided to share their stories for the first time.

"The documentary has had overwhelmingly positive responses from film festivals around the United States and in countries such as China, the Netherlands and India. ... 'Vietnam Aftermath' has already won three awards, including Best Documentary at the Independent Shorts Awards in Los Angeles" (tworivertimes.com)

Trailer: <https://www.youtube.com/watch?v=9czCMDIDWQc>

My Name is Mohamed and Raghad, we don't exist here anymore IR/ UU 2019, R: Ali Mousawi, 12 Min, OmeU

A one shot, twelve-minute film about a day in the life of an Iranian-Ahwazi asylum seeker family, surviving in Australia. Mohamed is ten years old. Raghad, his sister, is eleven.

They are living with their father in Liverpool, Sydney, battling ill health and without access to benefits they struggle to survive on limited funds. The actors are also asylum seekers and refugees.

"Every single time they watch the film they are crying, every single time, even me," Mousawi said. "Most of the Australian people don't know about this hidden story ... I am living in this situation and I am from a family of asylum seekers and refugees, and I know this story." Mousawi fled Iran after being jailed for his political views and was detained in Australia after arriving by boat." (sbs.com.au)

Trailer: <https://www.youtube.com/watch?v=NCUGVucPphw>

Beirut Parc – Kids Seeking Refuge in Football D 2019, R: Linda Jakobsen, 50 Min, OmeU – **Regisseurin zu Gast**

Beirut Parc, a football pitch in Lebanon's capital, a focal point of the global refugee crisis. Here, child refugees from Syria meet kids from Lebanon and Palestine, children who are refugees themselves and only know their homeland from the stories they're told by their grandparents.

Trailer: <https://www.youtube.com/watch?v=afUomskCkag>

RFF: **The War on my Phone** D 2019, R: Elke Sasse, 90 Min, OmeU – **Regisseurin zu Gast**.

"Ich bin in Europa, in Sicherheit, aber dem Krieg konnte ich nicht entfliehen. Er ist da, jeden Tag. Auf meinem Handy."

Amjad, Omar, Zena und Shahinaz sind angekommen – in Münster, Saarbrücken, Ahrweiler und Lausanne. Aber dennoch können sie nicht wirklich hier sein. Denn täglich erreichen sie Nachrichten und Videos von Familie und Freunden:

Nachrichten von Bombardierungen in Idlib, Nachrichten von Fluchtversuchen aus dem Gefängnis oder vom Alltag in einem von der Terrormiliz IS kontrollierten Gebiet. Es sind nicht die anonymen Nachrichtenbilder, die wir kennen, sondern sehr persönliche Berichte von Menschen mit Namen und Gesichtern, mit Geschichten und den damit verbundenen Schicksalen.

"Was Zena, Omar und die anderen auf ihren Smartphones gespeichert haben, sind nicht nur persönliche Momentaufnahmen. Es sind auch historische Dokumente des schlimmsten Krieges der vergangenen Jahrzehnte. Geschichtsschreibung per WhatsApp, die ins kollektive Gedächtnis eingeht." (Die Zeit)

"Über diese Berichte und Bilder, die es so vorher noch nicht gab, gibt der Film einen intimen Einblick in den syrischen Alltag jenseits der Nachrichtensendungen." (Prisma)

Trailer: <https://www.youtube.com/watch?v=QUIpNkugLI0>

"I escaped to Europe, but I didn't escape the war. Syria is here, every day on my phone."

A documentary film about war in the digital age.

Hundreds of thousands of people have fled Syria to Europe since 2015. They live among us, and yet they are "not really here". Every minute their mobile phones may be transmitting messages and videos from Syria; the war is always present on their phones and they can't do anything about it.

The film portrays four people in Europe torn between these two realities and gives an intimate insight into daily life in Syria through private messages and videos from people inside the war zone:

From D. who is managing a women's center in Idlib, a heavily bombed rebel area, and trying to get on with her everyday life. From Shahinaz's mother and sister, trying to escape to Europe. From Omar's friends inside an area controlled by ISIS and from J. incarcerated in a Syrian prison for more than five years without trial.

RFF: **Lifted** TT 2019, R: Miquel Galofré, 20 Min, OV; **Who Will Remember** USA 2018, R: Manuel Freedman mit Hayden Williams-Moran, Ava Lalezarzadeh, Manuel Freedman, 20 Min, OV; **Intercontinental** CH 2018, R: Louis Hans-Moevi mit Bakery Barrow, Sara Louis, 20 Min, OmeU; **The Village** D 2018, R: Rose Palmer, 5 Min – **Regisseurin zu Gast**; **You Can't Kill My Dreams** D 2018, R: Saham El-

Gaban mit Karrar Oleiwi, Lilia Saenger, Anil Özseven, 20 Min, OmeU – **Regisseur zu Gast** – insges. 85 Min

Lifted TT 2019, R: Miquel Galofré, 20 Min

Trinidad and Tobago is home to over 7,000 asylum-seekers and refugees. Set against frank conversation about diversity, *Lifted* follows the highs and lows experienced by a refugee, Venezuelan, family as they journey through Port-of-Spain, and encounter a group of Moko Jumbies (stilt-walkers).

Miquel Galofré is a filmmaker from Barcelona based in Trinidad & Tobago. He spent the last decade filming Caribbean documentaries about social issues.

Trailer: <https://www.youtube.com/watch?v=eQ0BV9Z2drQ>

Un breve documental presenta la vida de una familia de refugiados venezolanos que, mientras rehacen sus vidas, aprenden a caminar con zancos.

Carlos pasa la mayor parte de sus días dentro de un humilde apartamento con su madre y su hermano mayor. Asiste a un centro de enseñanza temporal administrado por Living Water Community, una organización local sin fines de lucro socia de ACNUR, que brinda asistencia humanitaria a las personas refugiadas y solicitantes de asilo.

Toda la familia espera con ansias los días en que salen a practicar las caminatas sobre zancos con el grupo Sticks in De Yard.

"Cuando hacemos el Moko Jumbie es como un pequeño descanso de nuestra vida real", dice la madre de Carlos. "La gente ahí es muy agradable. Ellos practican, nos reímos, tratamos de ser normales".

Trinidad y Tobago, con una población de casi 1,4 millones de personas, alberga a más de 40.000 venezolanos y venezolanas. La legislación actual del país no permite a las personas refugiadas y migrantes trabajar o acceder al sistema escolar oficial. Sin embargo, muchos trinitenses están recibiendo a las personas venezolanas y a otros solicitantes de asilo, ayudándolos a integrarse a través de actividades como el Moko Jumbie - las caminatas con zancos - una tradición traída al país por los pueblos africanos durante la esclavitud.

(acnur.org)

Who Will Remember USA 2018, R: Manuel Freedman mit Hayden Williams-Moran, Ava Lalezarzadeh, Manuel Freedman, 20 Min, OV

On the eve of the Armenian Genocide, a Turkish soldier (17, Tamir) warns his Armenian friend (16, Alice Zerahian) and her family of the approaching Turkish army and their intent to put an end to the Armenian Question once and for all.

Based on a screenplay written by Barbara Eryisian – a second generation Armenian-American.

"This film is dedicated to my grandmother and her younger brother who escaped the Armenian Genocide of 1915 and to all the others who survived or perished. She kept him alive at an orphanage by gathering small wads of dough one breadcrumb at a time. They were rescued by a Christian man passing by who recognized the

sign of the fish. They were reunited with their remaining family and immigrated to America.”

Screenwriter Barbara Eryasian grew up hearing the story from her Grandmother about surviving the Armenian Genocide. In 2014, Barbara reflected on her Grandma Alice’s words, “Tell your children. Tell your children’s children. Never forget.” Wanting to tell the widest audience possible, she took it upon herself to write a screenplay for a feature film.

Teaser: <https://vimeo.com/243128114>

Intercontinental CH 2018, R: Louis Hans-Moevi mit Bakery Barrow, Sara Louis, 20 Min, OmeU

Sarjo is an anonymous worker at a luxury hotel high in the mountains. When he is fired, amid the laundry machines, he decides to take on a new identity and roam the corridors and grounds reserved for guests.

Trailer: <https://vimeo.com/293314298>

The Village D 2018, R: Rose Palmer, 5 Min – **Regisseurin zu Gast**

Three refugees describe their experiences of gaining their freedom and their lives in The Village, a safe haven in the picturesque town of Darmstadt, Germany. The Village houses the most traumatised refugees arriving in the country, and offers them mental health support to help them overcome their experiences and to take the first steps of their new lives in Germany.

You Can’t Kill My Dreams D 2018, R: Saham El-Gaban mit Karrar Oleiwi, Lilia Saenger, Anil Özseven, 20 Min, OmeU – **Regisseur zu Gast**

Ahmed ist ein ehrgeiziger, junger Mann, der eine Liebesbeziehung mit einer jungen Sängerin und Gitarristin hat. Sie versucht, mithilfe ihrer Freunde eine Band zu gründen. Bistlang lief alles gut.

Doch Ahmed hat ernsthafte Probleme, eine Aufenthaltserlaubnis in Deutschland zu bekommen. Seine Freunde versuchen, für ihn eine Lösung zu finden, und sein Problem zu beseitigen. Kann es ein Happy end für alle geben?

Dreams never stop, specially when away from home.

When Ahmad, an ambitious young guy, meets with an amature singer and guitarist Lilia, they decide to form a music band with help from friends. Ahmad is struggling with his legal issues for being a war refugee in germany. His friends decide to take the initiative and document his story trying to help their troubled friend. Will everyone realize what they want at the end?

The film talks about the deportation...

When a person achieves all his ambitions in a new country and after a while clashes with the rejection of his asylum.

Trailer: <https://www.youtube.com/watch?v=GI-YxhJfmaM>

RFF: **The Tank and the Olive Tree** [Le Char et l'Olivier - Une autre histoire de la Palestine] FR 2018, R: Roland Nurier mit Jean Ziegler, Christiane Hessel Chabry, 100 Min, OmeU

Der Dokumentarfilm von Roland Nurier ist im Babylon noch vor seinem Kinostart in Frankreich am 6. November 2019 zu sehen.

The tank and the olive tree recalls a number of forgotten fundamentals and sheds light on the history of Palestine, (what the media call the Israeli-Palestinian conflict), from its origins to today. Learn from the past to understand the present!

"Ce film contribue à briser vigoureusement le silence, il va aider au réveil de l'opinion publique européenne. Il crée de la conscience, il lutte contre l'indifférence." (Jean Ziegler, Vice-Président du comité consultatif du Conseil des Droits de l'Homme des Nations Unies)

Teaser: <https://vimeo.com/298851429>

RFF: **Doing Money** GB 2018, R: Lynsey Miller mit Anca Dumitra, Mike Dormer, Cosmina Stratan, 87 Min, OV

"Nobody knows where I am.
Not even me."

Written by Gwyneth Hughes and directed by Lynsey Miller, Doing Money is a shocking true story about slavery in modern Britain. This fact-based one-off drama follows the heart-breaking and compelling story of Ana, a young Romanian woman snatched in broad daylight from a London street, trafficked to Ireland and used as a sex slave in a series of 'pop up' brothels.

Ana's story offers a tense and thought-provoking thriller, with fascinating insights into the difficulties of policing a form of modern slavery that hides in plain sight. It exposes just how big business "doing money" is.

Gwyneth Hughes says: "I've been deeply affected by listening to Ana's unforgettable story. I've learned a lot from her - a lot I wish I didn't know - about the lives of women bought and sold into modern slavery. But I've also been moved by her courage, her humour, and her will to survive. She is a true heroine."

"The real Ana's testimony in parliament in Belfast helped secure the passing of the Human Trafficking and Exploitation Act - the first new law against slavery in the UK for nearly 200 years." (theguardian.com)

"Doing Money' - a slang term for prostitution - isn't meant to be uplifting or hopeful. It's supposed to be eye-opening, highlighting not only the grotesque perspectives of many countries' laws on prostitution, but also on the grotesqueries of the industry, which has no shortage of clients and which realizes an extraordinary - and terribly disturbing - value on underage women." (gonewiththetwins.com)

"Anca Dumitra in particular is a compelling screen presence, carrying much of the action along with a brilliant and astute central performance" (irishtimes.com)

Trailer: <https://www.youtube.com/watch?v=4psHaltI0dg>

<https://www.bbc.co.uk/programmes/p06pbld4>

RFF: **Nowhere** AT 2018, R: Natalie Halla, 60 Min, OmeU; **Yara** CH 2018, R: Sean Wirz mit Roni Tufan, Mariana dos Santos Mayer, Roza Isik, 23 Min, OmeU – **Regisseur zu Gast** – insges. 83 Min

Nowhere AT 2018, R: Natalie Halla, 60 Min, OmeU (deutsch/ vietnam.)

Auf der Flucht vor den Repressionen des kommunistischen Regimes in Vietnam und dem Krieg mit den Roten Khmer, überlebt der achtjährige Ngoc eine dreiwöchige Bootsfahrt nur knapp, dank der Menschlichkeit eines malaysischen Fischers.

40 Jahre später beschließt er, mittlerweile erfolgreicher österreichischer TCM Arzt, ankommende Bootsflüchtlinge auf Lesbos medizinisch zu versorgen. Dabei wird ihm schmerzhaft bewusst, dass sich sein Schicksal in dieser neuen Flüchtlingsgeneration wiederholt.

Um seiner eigenen Geschichte auf den Grund zu gehen, beginnt er eine schwierige Reise zurück in die Vergangenheit.

Regisseurin Natalie Halla ist mit drei leiblichen Geschwistern aufgewachsen und zwei vietnamesischen Ziehbrüdern, einer von ihnen ist Ngoc Levan.

Trailer: <https://www.youtube.com/watch?v=9mHYFCjx0eg>

When fleeing from the war with the Red Khmer, eight years old Ngoc manages to survive alone a three weeks boat odyssey. Thanks to the humanity of an Austrian family, he gets integrated into the Austrian society and becomes a renown TCM doctor. Forty years later he decides to give medical aid to arriving boat refugees on Lesbos island. There he realises that his own destiny gets repeated in the faith of this new generation of refugees and old wounds burst open. In an intent to find peace again he starts with his family a difficult search for his own past...

Yara CH 2018, R: Sean Wirz mit Roni Tufan, Mariana dos Santos Mayer, Roza Isik, 23 Min, OmeU – **Regisseur zu Gast**

Als der zwölfjährige Isaf zuhause auf dem Dachboden die traumatisierte Yara entdeckt, wird seine Welt auf den Kopf gestellt. Isafs Eltern sind vor zehn Jahren in die Schweiz geflüchtet und nehmen nun ihrerseits die syrische Mutter und ihr Kind auf, die soeben untergetaucht sind.

Trotz anfänglicher Missgunst entsteht aus Isafs Begegnung mit Yara eine Freundschaft, denn beide teilen eine besondere Leidenschaft. Die Hoffnung auf eine gemeinsame glückliche Zukunft wird aber jäh vom Auftreten der Behörden zerstört.

Twelve-year-old Isaf is struggling with his identity as a Kurdish immigrant in Switzerland when he meets the traumatized Syrian girl Yara. Isaf's parents, once refugees themselves, are hiding Yara and her mother from the authorities.

Trailer: <https://vimeo.com/265172162>

Isaf believes his parents are harbouring the enemy and, at first, refuses to help. But when he finds out that he and Yara share a common passion, they become friends despite their differences. The sudden arrival of the authorities destroys the promise of a happy future together. The journey of Yara and her mother seems to have come to an end, Isaf's meanwhile has just begun.

RFF: **Parallel Parking** USA 2018, R: Aby Rao mit Suparna Thies, Keith Kittrelle, 74 Min, OV

An undocumented Tibetan immigrant and a reckless Dominican-American truck driver forge a relationship that helps them overcome the adversities and heartbreak that life brings.

Dechen, an undocumented worker, and Oscar, a reckless truck driver plagued by addiction, are immigrants to the United States who arrived under traumatic circumstances. Oscar teaches Dechen to drive, and Dechen provides companionship and support to Oscar through his failing health. Their relationship develops and deepens across identity differences due to reciprocity and their shared love of food.

Director's Statement: "Immigration in the United States has entered a 'dark phase.' Immigrants with strong ties to this country are being uprooted and often deported without a fair trial. Hate crimes and the negative rhetoric towards immigrants all around the world have significantly increased. As an Indian-American who immigrated fifteen years ago, I am hurt and terrified at the unpredictable future for immigrants.

I would like this film to offer more than sheer entertainment. It is an attempt to humanize such hardworking and virtuous immigrants and to begin to shift some of the negative perceptions that abound in this country. I hope to convey the sentiment that immigrants enhance the lives of all of us who live here, and though their journeys are often steeped in hardship, the stories also embody hope and the opportunity for second chances."

Trailer: https://www.youtube.com/watch?v=keE_VSptx8c

RFF: **The March of Hope** D 2018, R: Jim Kroft, 89 Min, OmeU – **Regisseur zu Gast.**

Mit einem gelben Bus, Kameras und ohne Budget fahren zwei Freunde im Januar 2016 aus Berlin los, um mehr über die Leben von Fliehenden in Europa zu lernen. Ihre Fahrt bringt sie von Lesbos über Idomeni bis in die Balkanstaaten.

Vor dem Hintergrund des EU-Türkei-Migrationspaktes und der Schließung der „Balkanroute“ untersucht der Film die Folgen für das Leben der Menschen auf der Flucht, und berichtet aus einer sehr persönlichen und emotionalen Perspektive von Menschen, die alles verloren haben.

Trailer: <https://www.youtube.com/watch?v=Xnm8hBvrRy0>

A yellow van, a camera and no budget. With these unlikely tools, two friends set off from Berlin with the hope of learning about the refugee crisis in Europe. Little did they know that they were leaving during the defining period of modern European politics. As such, the filmmakers found themselves thrust into the heart of events.

With a "media fatigue" about refugees, they witnessed hypothermic children met by little international response as they arrived on the beaches of Lesvos. In Idomeni, they saw the camp swell from 3000 to 15000 in a few days after the Balkan borders were suddenly closed.

With a futile governmental response they recorded as refugees bore the full front of winter with little more than summer tents. As hunger and sickness spread thousands of refugees departed and, followed by the filmmakers, made their way through the mountains only to be detained by the Macedonian military.

"The March of Hope" is a documentary created in the spirit of independence but defined by an experience of the deepest humanity - by a people who had lost everything. The film explores what it means to be a European and challenges the parameters of what a road movie can be. Shot in an environment of fear, hatred and suspicion in Europe, "The March of Hope" is a celebration of everything which makes us human, and a defiant protest in film to the xenophobia growing in modern Europe.

RFF: **The Wanderings of Ivan** [La Balade d'Ivan] FR 2018, R: Claude Chamis mit Aram Arakeylan, Benjamin Baclet, Camille Freychet, 75 Min, OmeU – **Regisseur zu Gast**.

Der Spielfilm von Claude Chamis ist im Babylon noch vor seinem Kinostart in Frankreich am 27. November 2019 zu sehen.

The Wanderings of Ivan depicts the misadventures of a young Russian immigrant. Ivan wanders in a hostile Paris and is rejected from everywhere. He finds shelter on the outskirts of Paris in Bois de Vincennes.

However this new haven of peace rapidly turns into a nightmare when Ivan tries to resist the somber traffics of an underworld fauna until the inevitable occurs.

Trailer: http://www.interfilmes.com/filme_419469_La.Balade.d.Ivan.html

NOTE DU RÉALISATEUR : CLAUDE CHAMIS: La Balade d'Ivan décrit le parcours atypique et poétique d'un jeune vagabond russe dans un Paris contemporain en proie au mépris, à l'indifférence, à la violence sociale. J'ai voulu donner une autre image, explorer une autre dimension de l'étranger, de l'exclu, du SDF, du migrant.

Ivan est un être pur, très pieux, instinctif, un vagabond solitaire, un clochard céleste à la Kerouac ou à la Thoreau, un innocent dans le sens de Dostoïevski, un jeune Saint qui porte en lui les valeurs du Bien et sur lequel le Mal va s'acharner.

RFF: **Fremde im Herzen Europas** [Strangers in the Heart of Europe] D 2019, R: Jan Paschen, 44 Min, OmeU – **Regisseur zu Gast**; **DAKA in America** USA 2019, R: Susan Kouguell, 2 Min, OV; **Floating Islands** CA 2019, R: Patricia Gruben mit

Aliya Boulanger, Gabrielle Rose, Alexander Soto, 23 Min, OV; **Not my Heaven** AT 2019, R: Jacqueline Rauter, 18 Min, OmeU – **Regisseurin zu Gast**; **FC St.Pauli in Siracusa - "Kick the Borders"** D 2018, R: Linda Jakoben, 25 Min, OmeU – **Regisseurin zu Gast** – insges. 112 Min

Fremde im Herzen Europas [Strangers in the Heart of Europe] D 2019, R: Jan Paschen, 44 Min, OmeU – **Regisseur zu Gast**

Heimat und Identität sind keine festen Begriffe, sondern flexible Konstrukte, die für jeden etwas anderes bedeuten. Fremde im Herzen Europas porträtiert Karpatendeutsche in der Ost-Slowakei.

"Das ist das schlimmste, dass ich nicht weiß, wer ich bin." Der Künstler Helmut Bistika ist einer von fünf Protagonist*innen, die Fremde im Herzen Europas porträtiert. An ihnen verhandelt der Film die Fragen von Heimat und Identität.

In fünf Kapiteln begleitet Jan Paschen seine Protagonist*innen. Den Anfang macht die slowakische Fremden- und Bergführerin Maria Györiová. Sie hat als Ostblock-Flüchtling in Österreich gelebt und sagt: "Man ist so viele, wie man Sprachen spricht."

Die Zuschauer*innen begleiten sie auf dem Weg in die verschneiten Berge und zurück ins slowakische Tal. Dort sind die Karpatendeutschen eine verschwindend geringe Minderheit. Dem Bildhauer Ján Lang macht das nichts aus: "Wenn ich nicht mehr Karpatendeutscher sein kann, dann werde ich halt Pole oder Deutscher."

Home and identity are not fixed terms, but flexible constructs that mean something different for everyone. Strangers in the heart of Europe portrayed Carpathian Germans in Eastern Slovakia.

Trailer: <https://vimeo.com/307082982>

Jan Paschen accompanies his protagonists in five chapters. It all starts with the Slovak stranger and mountain guide Maria Györiová. She has lived in Austria as an Eastern Bloc refugee and says: "You are as many people as you speak languages."

The spectators accompany them on their way to the snowy mountains and back to the Slovakian valley. There, the Carpathian Germans are a tiny minority. It does not bother the sculptor Ján Lang: "If I can no longer be a Carpathian German, then I'll be a Pole or a German."

DAKA in America USA 2019, R: Susan Kouguell, 2 Min, OV

A first generation American born of refugee parents reflects on two years of DACA. Shot in New York City on an iPhone where the world is tilting on its side.

Floating Islands CA 2019, R: Patricia Gruben mit Aliya Boulanger, Gabrielle Rose, Alexander Soto, 23 Min, OV

A young evangelical camp counsellor encounters two fugitives from El Salvador and must decide whether to help them.

Not my Heaven AT 2019, R: Jacqueline Rauter, 18 Min, OmeU – **Regisseurin zu Gast**

80 years after the beginning of the Second World War the movie is asking some questions. Maybe they are not new – but different. The structure of violence, power and powerlessness, political disinterest and the misunderstood image of a man, who has to fight for his country, pulls similarities into today´s time. Fiction and documentary try in joint work to remember the old times and concurrently the new times.

FC St.Pauli in Siracusa - "Kick the Borders" D 2018, R: Linda Jakoben, 25 Min, OmeU – **Regisseurin zu Gast**

Sport brings people together! This is why German club FC St.Pauli organized a training camp for migrants and locals in Sicily. The project is called "Kick the borders" and is supervised by club manager Ewald Lienen.

Trailer: <https://www.youtube.com/watch?v=z5OCQGc3hlc>