

Shadow Distribution

Presents

THE SITUATION

Written by Wendell Steavenson

Directed by Philip Haas

Starring
Connie Nielsen
Damian Lewis
Mido Hamada

www.thesituationmovie.com

106 minutes

Publicity Contact:

Sasha Berman
Shotwell Media
2721 2nd St. # 205
Santa Monica, CA 90405
Ph. 310-450-5571
SashaBerman@earthlink.net

Distributor Contact:

Shadow Distribution
P.O. Box 1246
Waterville, ME 04903
Ph. (207) 872-5111
F. (207) 872-5502
Shadow@prexar.com

Specialized Publicity, Website,
and Group Sales Contact:

Jackie Papier
LJP Entertainment Consultants
250 The Village #110
Redondo Beach, CA 90277
Ph: 310-488-6003
jackiepapier@hotmail.com

THE SITUATION

SHORT SYNOPSIS

Combining elements of thriller, romance, and war movie, *THE SITUATION*, set exclusively in Iraq and the first U.S. feature film to deal with the occupation, dramatizes one of the countless human stories that lie behind the headlines of the current war. When a group of American soldiers throw an Iraqi boy off a bridge in Samarra, the incident sets off a chain of events that exposes the deep rifts among the Iraqis in Samarra and results in yet another cycle of violence between the insurgents and the corrupt Iraqi police.

Anna (Connie Nielsen) is an American journalist who decides to write a story about the assassination of an Iraqi leader whom she admires. At the same time, she is pulling away from a relationship with Dan (Damian Lewis), an American intelligence official who thinks the war can be won with hearts and minds, and towards Zaid (Mido Hamada), a young Iraqi photographer who shows her there are people, rather than sides, in the conflict. As she tries to make sense of the half-truths of Iraq, she gets caught up in the violence and finds her life in danger.

PRODUCTION INFORMATION

“There is no truth, you know. It’s not about locking up all the bad guys. It doesn’t work like that. There are no bad guys and there are no good guys. It’s not gray, either. It’s just that the truth shifts according to each person you talk to.”

– Dan Murphy, *THE SITUATION*

Samarra, Iraq. Two young Iraqi boys are attempting to cross a bridge after evening curfew, when they come across a band of American soldiers who deny them passage. Neither group speaks the other’s language, and the confusion quickly leads to provocation. The boys are thrown over the bridge, and one of them drowns. The incident is a microcosm of occupied Iraq: a miasma of disorder, misunderstanding, and violence.

A few days later, Anna Molyneux (Connie Nielsen), an American journalist, begins her investigation of the incident, bringing her closer than ever to the turbulence that defines present-day Iraq. Accompanied by her translator, Bashar (Omar Berdouni), Anna visits one of her most trusted sources, Rafeeq (Nasser Memarzia), who offers her access to the surviving member of the bridge incident. They go to the drowned boy’s funeral, where Anna is received as both a welcome guest and an object of suspicion. When Tahsin (Saïd Amadis), the sheikh who presides over the town, arrives, Samarra’s shifty power structure begins to assert itself.

At the same time, Anna’s boyfriend, intelligence officer Dan Murphy (Damian Lewis), is in Baghdad, struggling with how to quell the violence and rebuild the country’s

infrastructure. Unlike many of his fellow officers, he believes that the best way to defeat the insurgency is to build alliances with moderate Iraqis, including Rafeeq. However, he keeps the real Iraq at an arm's length. Unknown to him, Anna has struck up a burgeoning friendship with her collaborator, the handsome Iraqi photographer Zaid (Mido Hamada). As Anna deepens her relationships with local civilians, including Zaid's family, she drifts further away from Dan.

Suddenly, Anna's investigation takes a tragic turn when Rafeeq is assassinated and his body dumped anonymously at his doorstep. Anna blames Rafeeq's death on her own associations with him and vows to uncover his true killer. Without telling Dan, she sets out to write another story, this one more personal than ever.

Things get increasingly dangerous for Anna when she encounters a local resistance leader named Walid (Driss Roukh), who promises to help her with her story. She and Bashar leave with him, despite Zaid's doubts. When Dan realizes that Anna has been kidnapped, he must rely on Zaid, his rival for Anna's affections, and on the intelligence of Bashar's father, Duraid (Mahmoud El Lozy), a diplomat hoping to curry favor with the Americans. Dan and the American troops arrive in the small village where Anna is being held captive, leading to a final battle with surprising and poignant results.

Filmed in Morocco and scripted by a journalist who has reported from the thick of the conflict, *THE SITUATION* is an unflinching, undiluted dramatization of the war in Iraq. The story isn't ripped from the headlines. Rather, it's a chance to look behind them.

ABOUT THE PRODUCTION

Philip Haas, whose feature films include *THE MUSIC OF CHANCE*, *UP AT THE VILLA*, and the Oscar-nominated *ANGELS & INSECTS*, chose the war in Iraq as the subject of his latest project. "It struck me that if we could make a film during the U.S. occupation of Iraq that dealt with the effect of the war, both on the Iraqis and the Americans, and treat it as fiction as opposed to documentary, it could have a strong impact," he says.

Historically, political films about wars have usually come after the fact, but Haas thought that a film about the current war – a war that is both politically charged and endlessly complex – would be immediate as well as significant in the public understanding of the occupation. "There wouldn't be historical perspective," he says, "but there would be a sense of urgency, and a sense that we might be able to understand what was going on even though we are in the middle of it."

Liaquat Ahamed, one of the film's producers, recalls, "The motivation, when we first started talking about the project, was the feeling that, though the papers were full of Iraq, no one seemed to be able to understand it. People had a hunger to get inside the Middle East. I remember noting that two of the books that had been on the *New York Times* bestseller list the longest were 'The Kite Runner' and 'Reading Lolita in Tehran.' News

reports were somehow unable to satisfy that curiosity.”

The film would be set in Iraq, and would feature both Iraqi and Western characters. Haas’s first step was to find a screenwriter who could offer an informed perspective on the occupation, along with the ability to create a fictional story. Then he came across an article by Wendell Steavenson, an Anglo-American journalist in her thirties who had lived in and reported from Iraq in the heat of the conflict.

“I read an article that Wendy had written in *Granta Magazine*,” he says. “It was about a young Jihadi and was so objective. You felt like you were there with this guy and you understood how complex the situation was. And then I discovered that she had written a book of stories about her time in Georgia, in the former Soviet Union. So it seemed to be the perfect blend of someone who really knew the material and who also could write fiction. I tracked her down and then she wrote a treatment that we were both happy with, and then we just jumped in.”

For Steavenson, it was a chance to distill her eyewitness observations into an intricately woven fictional story. It was also her first screenplay, and she worked closely with Haas as the script evolved. “I would send him a draft, and he would send it back and say, ‘But this, but this, but this,’ all of which was entirely helpful,” she says. “Mostly, it was a question of trying to organize the plot, because there are a lot of characters and I wanted it to be rich and multi-layered.”

Steavenson began with what she knew best: her own experiences as a journalist living and working in Iraq. The main character of Anna Molyneux is also a magazine writer, who is struggling to paint a meaningful and accurate portrait of the Iraqi people despite the whirlwind of confusion and violence that surrounds her. While she was in Iraq, Steavenson had fallen in love with an Iraqi photographer, who also inspired a character in the film: Zaid, a photojournalist who is uninterested in politics and dreams of someday seeing the mountains and oceans beyond his country’s borders. Steavenson then complicated Anna and Zaid’s romance by adding the character of Dan Murphy, a CIA officer who is also in Anna’s life. Finally, she filled out the script with a range of nuanced secondary characters, and, in the spirit of *CASABLANCA*, set the love triangle against a thick web of alliances, agendas, and reverses.

For both Haas and Steavenson, the goal was to look behind the headlines to give an accurate and dramatic take on the increasingly obscure and inaccessible situation in Iraq. “You see the human toll, but at the same time you’re deadened by the newspaper reports,” says Haas. “You just can’t get underneath it, because you’re bombarded by information, by reporting, by the numbers of injured and the dead. You become numb to it. And so it seemed that if you actually tried to make a narrative of it, you might be able, if not to explain it, then at least to illuminate it.”

It also represented a departure from Haas’s previous work as a director, which had centered on adaptations of novels by authors including Paul Auster, A. S. Byatt, and W. Somerset Maugham. “Making films of literary fiction was very stimulating and allowed

me to work with really wonderful material,” he says, “but I wanted to undertake a project with an original script and a political, contemporary subject matter.”

Nevertheless, Haas turned to literature to find precedence for his new project. He took inspiration from writers like John le Carré and, in particular, Graham Greene, who had used their experiences living through world events to create entertaining as well as thought-provoking works of fiction. While Haas also points to war movies, such as *THE BATTLE OF ALGIERS* and *FULL METAL JACKET*, as influences, he was wary of depicting the Iraq war in an overly operatic light. Instead of using sweeping crane shots, for instance, all the camera work was hand-held. “I didn’t want to make the film look beautiful,” he says. “What I wanted to do was make you feel like you’re there.”

Haas’s next step was finding the cast. A considerable amount of the film (about 30%) would be spoken in Arabic, so Haas would require bilingual actors for many of the major roles. (The script uses classical Arabic, which is spoken and understood throughout the Arab world, rather than Iraqi Arabic, which is familiar only to Iraqis.)

Haas spent about five months casting the film. To find the right Arab actors, he looked in European countries as well as Arab ones, culling together a remarkably international cast with actors hailing from Iraq, Egypt, Algeria, Tunisia, and Morocco. Through a French casting director, he found Saïd Amadis, an Algerian-born actor based in Paris who had appeared in *SYRIANA*, and cast him as Tahsin, the corrupt and powerful sheikh who manipulates both sides of the conflict to protect his family’s clout in Samarra. As Duraid, the Iraqi diplomat who trades intelligence to the American forces in exchange for a transfer to Australia, Haas cast Mahmoud El Lozy, a professor of theater at the American University in Cairo. And in the crucial role of Zaid, the Iraqi photographer, he cast Mido Hamada, an Egyptian-born stage and screen actor living in London.

For the Arab actors, many of whom were used to playing terrorists, the film’s humanizing portrayal of Iraqis was an immediate draw. Omar Berdouni, who played a 9/11 hijacker in *UNITED 93* and was cast as Bashar, Anna’s translator, says, “What first sparked my interest in the project was the intelligence and authenticity of the script. Wendell Steavenson obviously spoke from personal experience and understood the complexity of the social and political situation in Iraq.”

Hamada says, “I knew as soon as I read the role that I wanted to do it. It was the first role in my career where I was playing an Arab who was really human, and not portrayed as a stereotype. He has a normal job; he’s a normal human being. I feel like we haven’t really seen that enough in film.”

And El Lozy, whom Haas found through a Swedish director, says, “My first comment, after Philip gave me a very brief synopsis of the film, was that I would not want to be involved in anything that portrays Arabs in a demeaning manner. Then Philip sent me the script via e-mail, and I remember reading it off the screen in record time. I found the story fascinating and refreshing in terms of its portrayals of Arabs. It was clear to me from reading the script that this was written by someone whose encounter with Iraq was

not derived from CNN or FOX News. I wrote to Philip immediately and told him that I would be glad to be part of the project.”

Casting the roles of the Americans was perhaps less of a hurdle, but just as crucial to the film. Damian Lewis, who plays the intelligence officer Dan Murphy, is a British actor who has made a career playing Americans in films like *BAND OF BROTHERS*, for which he was nominated for a Golden Globe. As Major Hanks and Colonel Carrick, Haas cast New York-based actors Thomas McCarthy and John Slattery.

And in the role of Anna Molyneux, the American journalist, Haas cast bilingual Danish actress Connie Nielsen, known widely for her roles in *GLADIATOR* and *ONE HOUR PHOTO*, but familiar to Haas from her performance in the Danish film *BROTHERS*, in which she played the wife of a soldier serving in Afghanistan.

For Nielsen, the project offered the chance to get a closer look at a situation that seemed disturbingly distant. “The war had been going on for a while, but I had no idea who the Iraqi people were,” she says. “All I saw on TV were reports of the dead. Then I read this script, by someone who’d spent a year there, during the conflict, and I felt a kind of relief. I saw what their villages were like and who they are, what power structures are at work there.”

Nielsen did considerable research to prepare for the role, turning not only to Steavenson, on whom the character is loosely based, but to other journalists as well. She spoke with a female reporter for the *L.A. Times*, who described the everyday burden of having to travel around Iraq in a burka under constant supervision, and a male reporter for *Pacifica Radio*, who conveyed the challenges of going it alone with virtually no protection at all. She even spoke to CNN’s Christiane Amanpour, who described the experience of reporting from a war zone.

“I tried to be as faithful as possible to the script and to Wendy’s experience, but also to my own research,” Nielsen says. “In the end, it came together as a kind of amalgam.”

Meanwhile, Hamada also met with the person who inspired his character: Ghaith Abdul-Ahad, Steavenson’s fiancé and an actual photographer from Iraq. “He’d been in all three camps – Sunnis, Shiites, and Americans – and I learned quite a bit from talking to him and picking his brain,” Hamada says. He was also able to look at Abdul-Ahad’s photos from Iraq, some of them too graphic for publication, and spent some time with a camera himself, so that he could develop a deeper comfort level with what would be his most important prop.

When the actors assembled in Morocco for the shoot, they met Steavenson and were able to form a firsthand connection to her story and the project. “There was a sense of all of us being in this together, and that it was an important subject,” says Haas. “That came out very early on, that one of the pleasures of doing it was that it was a movie as well as something more than a movie, and that hopefully we were doing something of some consequence.”

RECREATING A WAR ZONE

How do you simulate a multi-billion-dollar war on an independent film budget?

This was perhaps the most daunting challenge facing Haas and his crew, and the first step was determining where the film would be shot. Haas knew that he wanted to shoot the film in an Arab country, rather than dressing up a Western one to look like the Middle East. Morocco was chosen almost by process of elimination: it has its own film industry, and so is friendly to filmmakers, and Haas knew he'd be able to use military equipment from the Moroccan army. The Moroccan capital, Rabat, was Haas's stand-in for Baghdad, while a small village about twenty miles out of the city served as Samarra.

Still, Haas had to manipulate many of the locations for the film to make them look authentically Iraqi. "Iraq is flatter, more arid, less colorful, so we tried to avoid seeing mountains and trees and colorful buildings," says Haas. In some sense, it was akin to creating a period Victorian world, as Haas had done for *ANGELS & INSECTS*. Shop signs in French had to be avoided, as did any architecture or landscape with distinctly Moroccan characteristics.

To recreate the look of Iraq, Haas drew from photography, documentary films, and news footage, and worked closely with cinematographer Sean Bobbitt, who had worked for many years as a news cameraman in the Middle East and who had spent multiple month-long stays in Iraq. His other great asset was Steavenson herself, who knew the people and the places of Iraq intimately.

"We first went location scouting together in Morocco in February 2005 – I came from Baghdad almost directly," says Steavenson. "Morocco doesn't particularly look like Iraq superficially, but we kept finding little corners where I would squint or block off the tower next door and say, 'Well that *could* be.' But I just kept saying there has to be more rubble and it has to be a lot dustier and less colorful. One of the things I like best about the movie – and friends of mine who've seen it who've spent time in Iraq have said this too – is that it actually does quite well as Iraq. Kind of hardscrabble, kind of degraded, with a white, bleached-out sky."

Morocco offered not only physical resources, but human ones as well. Haas found many of the actors for the film in an open call, which attracted a wide range of local talent. Haas recalls, "You would get, say, the actor who played Walid, who's one of the leading film and theater actors in the country, as well as an old man who just walked in off the street, or some young girl who just heard about the movie at college and never acted before and thought it would be fun to try. I thought it was fantastic. Most of the small parts – the people in the funeral, for example, a father who lost his son, the uncle who lost a nephew – were non-actors. Maybe thirty of the key smaller speaking parts were just people I found on the street, who I thought were unbelievably strong and compelling."

When it came time to shoot the film, Steavenson was on hand for about ten days to lend advice on all kinds of details: how to hold a gun like an Iraqi, what a funeral looks like,

how much noise the women make at a funeral, and even the amount of food that should be served at a dinner with the sheikh. She remembers, “They kept bringing out this food on a platter, and it was too small, and I kept saying, ‘No, you don’t understand, it’s the sheikh! It’s only four people but they would serve half a goat!’”

In one scene, three erotic dancers are brought in to entertain the sheikh and his entourage, and Stevenson found herself doing some unlikely consulting work. “We found these three prostitutes hanging around the hotel where we were doing some of the shooting, and we just needed them to dance around,” she says. “And Moroccans are not Iraqis, so they didn’t quite know how to do it. Luckily, I had once been at a dinner in Baghdad where two girls had been hired for the evening to dance and entertain. So I had to teach them had to hair-swirl and belly-shimmer and stick their chests out a little bit, which they were slightly mortified about doing but then they got into the spirit of it.”

A scene of the Americans having a pool party in the Green Zone was shot at the Royal Nautical Club, at the permission of the king of Morocco himself. “Every day was a challenge,” says Haas. “We did very big scenes often two in a day. We did the scene at the petrol station and the swimming pool scene in a day, and that just meant jumping in. But I think that sense of urgency helped the film.”

Then there was the problem of staging scenes of war. One of Haas’s goals was to give the impression of a large movie while keeping the story on a human scale. “There are 60 speaking characters, helicopters, tanks, explosions,” he says. “But doing it in more of a handmade way gave it a kind of immediacy that it wouldn’t have had with a bigger budget and a studio backing.” Haas enlisted intelligence officers from the American embassy to help him accurately stage the battle scenes, and used Humvees, helicopters, and tanks from the Moroccan army.

For the final sequence of the film, a battle set in the countryside outside of Baghdad, Haas found a village on the banks of Rabat, where the local craft happened to be pottery. When the scene was shot, Haas ended up incorporating ceramics into the scene. “In the script, it was meant to be just a rural area with a little farm. So why not have them hiding out in a place where they made pottery?”

Ahamed says, “Making a movie on a low budget does not leave much room for error. We had to improvise a lot. For example, we had ordered blanks for the military scenes from Italy, but because of a mix-up in the paper work, the blanks were impounded at the Rome airport. We shot all of the battle scenes without any blanks. All of the muzzle flashes were digitally superimposed during post-production.”

Recreating the Iraq war in Morocco wasn’t easy, but in the end, the most discerning test audience gave *THE SITUATION* its seal of approval. “I would say that at least a dozen soldiers have seen it, and they’ve all been supportive,” says Haas. “The feeling was that the film was accurate in terms of the US soldier’s experience in Iraq – the complexity, the uncertainty, the danger, the violence, and the lack of information.”

AN INTERVIEW WITH WENDELL STEAVENSON

You spent about a year's worth of time in Iraq, both before the war and during it. How did you end up putting your experiences into a film?

It was one of those rather wonderful, slightly random, out-of-the-blue things. Philip just called me up one day, having read a piece I'd written in *Granta Magazine*, having never met me, and said, "I'm thinking about doing a movie about Iraq. Do you want to write one?" And we discussed it a little bit, and I sort of didn't quite know whether to take it seriously or not, because it seemed unlikely and kind of out of the ether. But I bashed out a treatment and sent it off, and he said, "Yes, go and write that." So I did.

With your prior experience as a journalist, what did you find was most different about presenting your observations in the form of a screenplay?

The thing about writing a screenplay is that everything has to be shown through dialogue and action. In journalism, I was used to telling a story by explaining the background, the characters, the bits around the edges, the backstories. Of course you don't do any of that in a screenplay. You need to intimate, rather than tell, constantly, to let it unfold naturally rather than make every piece of information spoken.

How much of the film is autobiographical?

Not much, actually, apart from the obvious fact that one of the main characters is a female journalist in Iraq and I was a female journalist in Iraq. You want to have a couple of main characters who are Western, because you need to be able to pull a Western audience into the story and that's the most natural way to do it. So it was a little bit "start from the world that you know," and then it was this rather wonderful, curiously freeing experience of being able to fold in all the shards of dialogue and the atmosphere and characters into an original plot. It was like being able to write a news story when you can just make up the bits you don't have reported. You can fill in the gaps with your imagination, and don't have to adhere to what someone said that's unhelpful to your final thesis, or whatever it is. So it was quite fun. It was a lot more fun than I thought, actually.

The film begins as an Iraqi boy is drowned accidentally by American soldiers. Was that a real incident?

That did happen, and it was something that I reported. I wanted something strong to open the film with, and, at the time, I remember Philip and I were worried about using something that seemed so negative about the American forces in Iraq. But I wanted to make the point that this was a difficult place and that difficult things were happening there. I wasn't imagining the abuse. Then, as time went on in the past year and a half, with the continuing scandals and excesses of the Americans and incidents of small massacre and so forth, that incident that seemed like it might be so shocking became actually rather muted. A couple of test audiences said they actually weren't shocked by that at all. So at the beginning, we were worried that the film would be seen as polemical

or anti-American – which I wasn't trying to do at all – but the political tide, in terms of public opinion in the States, changed dramatically over the past couple of years, so it was interesting to see the sense of the movie change with that.

In real life, your boyfriend is actually an Iraqi photographer. Why did you decide to create a character based on him?

I think probably because it was the closest thing at hand. I sort of borrowed him as the sympathetic Iraqi character. I wanted to make a little love story, and even though it happened to me too it also seemed like an interesting fictional idea. Maybe he was just sitting right there, so it was easy! But the dynamic of that relationship and of the love triangle is all fictional.

In the film, we see some of the obstacles that journalists face in Iraq. What do you think is the biggest challenge of reporting there?

It's your safety, without a doubt. It's the insecurity. When I was reporting there in late 2003 and the first half of 2004, it was still relatively possible to drive around. You were kind of neutral as a journalist and people would talk to you and you weren't directly threatened. There had not yet been any kidnappings. Then around April 2004, when the insurgency really blew up and the violence increased, it became clear that the threat to journalists came from too many different directions for you to be intelligent about the risks you were taking. And it wasn't just a question of running into an insurgent kidnapping plot. Anybody could opportunistically kidnap you and sell you on, because there was a value and a market. And I think that just not being able to move – because you are a target – has meant that moving around the country and being able to go and talk to people became absolutely curtailed. The secondary issue is that it became hard to know who to trust, and so your ability to interact with local Iraqis and present yourself as a neutral force was lessened. Even so, I never had a bad experience with an Iraqi in Iraq. There was always an unfailing level of hospitality, considering that I was a Western journalist and having me in their home sometimes could cause them problems or raise questions in the neighborhood. But it became increasingly hard to get people to talk honestly, not necessarily because they wanted to feed you a particular line, but just because their own security and safety was fragile. It's a difficult dance.

What do you think a film can tell people about the war that, say, a magazine story can't?

Well, I think it's illustrative as well as narrative. Being able to see an image, being able to see a character, to follow a character – particularly when they're not American – can be a lot more powerful than reading about it in a news story or a magazine article. It's one of the things I always struggle with when I'm writing about the Middle East. What I like to do is write really long, character-driven narrative journalism, but it's sometimes hard to show Iraqis or Lebanese as real people, because they come from worlds and backgrounds that aren't easily translatable. And so when you're trying to describe them, to make them into 3-D characters that can engage a reader on a human level, it's hard, but in film you

can just see them, they're right there – they're short, they're tall, they're grumpy. You see where they're coming from. You see how they interact.

What do you think the general public understands least well about the occupation?

I don't think people understand how bad it is. They don't understand the level of violence and insecurity and instability and corruption and infrastructure degradation and lack of water and electricity and health care that is the situation in Iraq. Iraqis are complicated, and it's hard to understand the difference between Shia and Sunni, the difference between provinces and why one city is like this and another city is like that, why Falluja is a bit different from Samarra, which is a bit different from Mosul, which is completely different from Karbala or Basra. Also, the story has changed over the past year and a half or two years, and when you're in the middle of a maelstrom, it's hard to analyze and identify what's going on at the time. The insurgency has really shifted away from trying to attack Americans and become more like a civil-war situation, but there's a lead time in being able to understand these shifts, because it's so confused by the smokescreen of car bombs and kidnappings and assassinations and instability. It takes time to see the bigger picture. But generally, the level of violence is not understood. People think it's just a car bomb here or a shoot-out there, but in fact it's everybody's everyday life. My boyfriend has been back in Iraq a lot more than me, and he says now that there's not a family that he knows in Baghdad that hasn't been touched by the violence. It's not, "Oh I used to work with somebody whose son was killed," but it's more like "my brother," "my uncle," "my sister." It's very close to all Iraqis, and I think the scale of it, the scale of that devastation, and the fact that it's very difficult to put that kind of violence back into a box, is not understood.

In the film, the character Dan Murphy says, "There is no truth." What did you want to get across by that?

On one level, it's that when something is as complicated and as blood-covered as Iraq is, it's incredibly difficult to try to understand why that car bomb, why are these people being targeted, why this massacre in this town. You may think you have a reasonable explanation, but in fact the lay of the land is much more complicated than that. It's very shifty, very kaleidoscopic. An assassination that looks political might be personal. A car bomb that looks like Sunni and Shia violence might be local bandits having a turf war. There are different agendas and different groups asserting themselves in different ways. And so being able to analyze that in an intelligent way is almost impossible. It's almost not a question of being an American or an Iraqi. Everybody is confounded and confused and appalled and frightened.

FILMMAKER BIOS

PHILIP HAAS (Director)

Philip Haas directed *ANGELS & INSECTS*, starring Kristin Scott Thomas, which premiered in competition at the Cannes Film Festival and was the top-grossing U.S. independent film the year it was released. He has directed five other feature films, including *THE MUSIC OF CHANCE*, starring James Spader, Mandy Patinkin, Charles Durning and Joel Grey, and *UP AT THE VILLA*, with Sean Penn, Anne Bancroft, Derek Jacobi and Kristin Scott Thomas. Retrospectives of Philip Haas' documentaries (all dealing with contemporary visual artists, ranging from David Hockney to aboriginal ground painters) have been held at the National Gallery of Art, Washington, D.C., the Boston Museum of Fine Arts, the Film Society of Lincoln Center in New York, the Tate Gallery in London, and the Centre Georges Pompidou in Paris. These documentaries have also played on television throughout the world. Philip Haas was awarded a fellowship from the Guggenheim Foundation for his documentary film work.

WENDELL STEAVENSON (Screenwriter)

Wendell Steavenson started off in journalism working for *Time Magazine* in London. She spent two years living in Tbilisi writing a book about Shevardnadze's Georgia. She has written for opendemocracy.com, slate.com, *The London Telegraph*, *The London Observer*, *Prospect Magazine*, *The Financial Times Magazine*, *The New Yorker* and *Granta Magazine* from Afghanistan, Iran, and Iraq. For the last year, she has been living in Beirut, traveling in the Middle East, and working on a book about an Iraqi general in the time of Saddam Hussein.

LIAQUAT AHAMED (Producer)

Liaquat Ahamed has worked in investment management for twenty years and ran an investment firm with offices in New York, London, Tokyo, and Singapore. Prior to that, he was with the World Bank. He is currently writing a narrative history book for the Penguin Press set in the years leading up to the Great Crash of 1929.

MICHAEL STERNBERG (Producer)

Michael Sternberg was born in Chicago and raised in Sydney, Australia. After graduating from the University of New South Wales with degrees in both law and economics, he played professional tennis for a year in Japan and Europe. Upon returning to Australia, he worked as a criminal defense barrister for several years before joining Citibank in New York. Subsequently, he went out on his own and bought different businesses.

NEDA ARMIAN (Producer)

NEDA ARMIAN is a New York-based film producer whose credits include the documentary *TIME PIECE*, which premiered at the 2006 Full Frame Film Festival, the

Emmy Award-nominated and 2005 Peabody Award-winning documentary *BEAH: A BLACK WOMAN SPEAKS*, for HBO, and *THE TRUTH ABOUT CHARLIE*, directed by Academy Award-winner Jonathan Demme and starring Mark Wahlberg. Armian's full production credits total ten feature films, including *ADAPTATION*, directed by Spike Jonze; *THAT THING YOU DO!*, directed by Tom Hanks; *DEVIL IN A BLUE DRESS*, directed by Carl Franklin; and *BELOVED* and *PHILADELPHIA*, directed by Demme; as well as numerous documentaries and music videos. Currently, she is producing, along with Demme, who is also directing, the feature *DANCING WITH SHIVA*, written by Jenny Lumet.

CAST BIOS

CONNIE NIELSEN (Anna)

Connie Nielsen's roles include Princess Lucilla, opposite Russell Crowe's Maximus, in Ridley Scott's Academy Award-winning *GLADIATOR*, and an industrial spy in a corporate war in the critically acclaimed suspense thriller *DEMONLOVER*, directed by Olivier Assayas and starring Chloe Sevigny and Gina Gershon. Nielsen most recently won a Best Actress Award at the San Sebastian Film Festival and the Danish Oscar (Bodil Award) for her role in the drama *BROTHERS*, which was released in 2005. She can also be seen in the World War II drama *THE GREAT RAID*, directed by John Dahl, opposite Benjamin Bratt, Joseph Fiennes, and James Franco, the dramatic thriller *RETURN TO SENDER*, directed by Billie August, which premiered at The Toronto Film Festival in 2004, and the action thriller *THE ICE HARVEST*, directed by Harold Ramis, with John Cusack, Lara Phillips, Randy Quaid, and Billy Bob Thornton. Her other credits include *THE HUNTED*, by director William Friedkin (with Tommy Lee Jones and Benicio Del Toro); *BASIC*, by director John McTiernan (opposite John Travolta and Samuel L. Jackson); *ONE HOUR PHOTO*, in which she starred opposite Robin Williams; *MISSION TO MARS*, opposite Gary Sinise, Tim Robbins, and Don Cheadle; and *THE DEVIL'S ADVOCATE*, starring Al Pacino and Keanu Reeves. Additionally, she has appeared as an unmatronly Texas mother in *RUSHMORE*, opposite Bill Murray, and as a German heroin junkie in *PERMANENT MIDNIGHT*, opposite Ben Stiller, and in the films *THE INNOCENTS*, opposite Jean Hughes Angleade, and *VOYAGE*, with Rutger Hauer and Eric Roberts. Born and raised in Copenhagen, Denmark, Nielsen began her acting career working alongside her mother on the local revue and variety scene. At 18, she headed to Paris to continue her pursuit of acting, and later worked and studied in Rome, Milan, and South Africa. In addition to being an accomplished actress, Nielsen is also a trained singer and dancer and is fluent in English, German, Danish, Swedish, French, and Italian.

DAMIAN LEWIS (Dan)

Damian Lewis got his big break in the Steven Spielberg and Tom Hanks production of *BAND OF BROTHERS*, which tells the story of Easy Company, an elite company of Paratroopers in the 101st Airborne division of the U.S. Military who faced the front line on a regular basis during World War II. Damian was nominated for a Golden Globe for

his performance. He has also been featured in the British miniseries HEARTS & BONES, and in a TV movie about British soldiers in Bosnia called WARRIORS. Other major projects include the ITV remake of THE FORSYTE SAGA, which aired in Spring 2002, and the movie adaptation of Stephen King's DREAMCATCHER, released in 2003. He recently appeared in AN UNFINISHED LIFE, with Jennifer Lopez and Robert Redford, and CHROMOPHOBIA, selected as the closing night film of the Cannes Film Festival and starring Penelope Cruz, Ralph Fiennes, and Kristen Scott Thomas. He had the title role in Lodge Kerrigan's highly acclaimed film KEANE.

MIDO HAMADA (Zaid)

Mido Hamada was born in Cairo, Egypt, to Egyptian parents in 1971. Shortly after, his family moved to Bonn, Germany, where he spent the next 28 years. Having studied at The American Embassy School and graduating from The Aloisiuskolleg, Mido speaks fluent English, German, and Arabic. After graduating, he briefly studied Egyptology and Archeology at Bonn University, and studied sports science at Sporthochschule Koeln, where he trained alongside the German Olympic teams. While at the university, he was drawn by chance to an advertisement for a summer acting class with Joe Paradise of the Actors Studio in New York. Bitten by the acting bug, Mido was then accepted at the Oxford School of Drama in the U.K. Upon graduation, he was signed by Patrick Hambleton Associates and moved to London. Shortly thereafter, he made his professional debut at the Royal Court Theatre, where he has appeared numerous times since. He has been on a succession of tours up and down the U.K., including London's West End. After six years of acting in British theater, Mido turned his attention to film work. After several U.K. television appearances, he played Ahmed Shah Massoud in the ABC miniseries THE PATH TO 9/11.

JOHN SLATTERY (Colonel Carrick)

John Slattery was born in 1963 and raised in Boston, Massachusetts. He landed his first TV role on the 1988 series DIRTY DOZEN: THE SERIES and has worked steadily since then. His television career has included the short-lived series UNDER COVER, HOMEFRONT, MAGGIE, and FEDS; he also appeared in the miniseries A WOMAN OF INDEPENDENT MEANS, with Sally Field, and FROM THE EARTH TO THE MOON, in which he played Walter Mondale. He has had recurring roles on WILL & GRACE, as Will's big brother, Sam; JUDGING AMY, as Amy's estranged husband; and SEX AND THE CITY, as a kinky politician. In 2001, he had a role on NBC's comedy-drama ED, playing the confident, cool, aloof high school principal Dennis Martino, a role which was the subject of much debate among ED fans. John has also had a long, successful, and diverse career in the theater. He made his theater debut in the 1989 play THE LISBON TRAVIATA, which also starred Nathan Lane. He has had several successful collaborations with the playwright Richard Greenberg, appearing in the THE EXTRA MAN, NIGHT AND HER STARS, and THREE DAYS OF RAIN, for which he earned critical praise for his dual roles of father and son. In 1993, John made his Broadway debut, starring opposite Lane in Neil Simon's LAUGHTER ON THE 23RD FLOOR. Returning to theater in 2000, John starred in a revival of Harold Pinter's

BETRAYAL. His film credits include CITY HALL, ERASER, WHERE'S MARLOW?, TRAFFIC, and BAD COMPANY, with Anthony Hopkins. He will be seen in the upcoming film FLAGS OF OUR FATHERS, directed by Clint Eastwood, and recently appeared opposite Cynthia Nixon in the Broadway production of RABBIT HOLE.

TOM MCCARTHY (Major Hanks)

Tom McCarthy attended Boston College, where he helped form the comedy improv group "My Mother's Fleabag." After graduating, McCarthy attended the Yale School of Drama. He appeared on stage, most notably in NOISES OFF on Broadway and in regional productions of Arthur Schnitzler's LA RONDE, directed by famed actress Joanne Woodward, and VIRGIL IS STILL THE FROGBOY, by Lanford Wilson. McCarthy also performed in numerous Shakespeare productions, including HAMLET, THE TAMING OF THE SHREW, and TWELFTH NIGHT. On television, McCarthy had a regular role on the acclaimed and sometimes controversial series BOSTON PUBLIC, and has made notable appearances on THE PRACTICE, ALLY MCBEAL, and SPIN CITY. His film credits include the comedy hit MEET THE PARENTS, starring Ben Stiller and Robert DeNiro and directed by Jay Roach. But it wasn't until McCarthy's directorial debut, the critically acclaimed THE STATION AGENT, starring Peter Dinklage, Patricia Clarkson, and Bobby Cannavale, that people took special notice of his career. The film's subject is the true American subculture of railfans, a term for a group of people obsessed with the history and culture of the American railroad. The film screened at the 2003 Sundance Film Festival, where it won the Audience Award, the Waldo Salt Screenwriting Award, and the Special Jury Prize for Outstanding Performance for actress Patricia Clarkson. Last year, he was seen as a supporting actor in GOOD NIGHT AND GOOD LUCK and SYRIANA.

MAHMOUD EL LOZY (Duraid)

Mahmoud El Lozy is an actor, director, playwright, and Associate Professor of Drama at the American University in Cairo (AUC). After obtaining a B.A. and an M.A. in English and Comparative Literature from AUC, he moved to the United States, where he obtained his Ph.D. in Dramatic Art at the University of California, Santa Barbara. He has written on contemporary Egyptian theater and playwrights with a special focus on the issue of censorship. El Lozy has directed and acted in English, French, and Arabic. His recent appearances on the stage have been as Marc in the Cairo premiere of Yasmina Reza's ART, and as Brabantio in an experimental production of OTHELLO. His film credits include roles in Mohamed Khan's KNIGHT OF THE CITY, Jonathan Winfrey's LEGEND OF THE LOST TOMB, Youssef Shahine's ALEXANDRIA-NEW YORK, and Karin Westerlund's GOD, SMELL, AND HER. A translator of major Egyptian playwrights (Tawfiq al-Hakim and Numan Ashur) at an early stage of his career, he turned to playwriting in 1998. The production of his first full-length play, BAY THE MOON, was cancelled owing to the intervention of a censor. His second play, AND THEN WENT DOWN TO THE SHIP..., was produced in the summer of 2002 at the Directors' Lab at Lincoln Center in New York City. With US AND THEM, written in 2005, he completed his trilogy UP AGAINST THE WALL.

SAÏD AMADIS (Sheikh Tahsin)

Saïd Amadis will appear in the films *A FEW DAYS IN SEPTEMBER*, directed by Santiago Amigorena, with Juliette Binoche, John Turturro, and Nick Nolte, and *THE NATIVITY STORY*, by Catherine Hardwicke, for which he lent his imposing stature to the figure of Tero, commander in chief of King Herod's army. In France, he made a lasting impression with his incarnation of the terrorist Ali Radjani in Alexandre Arcady's *BROTHERS IN ARMS*, with Richard Berry and Patrick Bruel. The film underscored an already strong relationship with the distinguished director and led to *RETURN TO ALGIERS*, in which his character, an Algerian government official, tracks down Antoine de Caunes' in the heat of the Algerian war of independence. This was familiar territory to Amadis, as he was born in Algeria, then raised in France. Playing Shakespeare, Brecht, Racine, and de Musset, his career as an actor took off at drama school, as he began to work with prestigious directors such as Roger Planchon, Jacques Rosner, Mathias Langhoff, and Marcel Marechal. Soon Amadis appeared in Alain Corneau's *FORT SAGANNE*, alongside Gérard Depardieu and Sophie Marceau, whom he joined again when Andrejz Zulawski called on him to portray a mob boss in *L'AMOUR BRAQUE*. He has also had leading guest appearances in a variety of European productions, and he is also a playwright and a novelist ("*La loi des Incroyants*" was published by Plon in 1995) and composes music for ballet and the theater.

NASSER MEMARZIA (Rafeeq)

Nasser Memarzia graduated from Tehran University and completed an M.A. in Theatre Studies at Leeds University in 1979. He has since worked internationally as an actor, playwright, and director of drama. His acting career took root on the stage, performing a diverse repertoire of characters in theaters across the U.K., where he also made frequent TV appearances. In the film industry, he has worked with such directors as Les Blair (*LEAVE TO REMAIN*), Danny Boyle (*MILLIONS*), Ridley Scott (*KINGDOM OF HEAVEN*), Antonia Bird (*HAMBURG CELL*), and Steven Spielberg (*MUNICH*). Nasser is an award-winning playwright: (LWT Plays on Stage Award for *DUSKY WARRIORS*, BAFTA nomination for *A BREATH OF LIFE*). He is Artistic Director of Cherwell Theatre Company in Oxfordshire.

OMAR BERDOUNI (Bashar)

Omar Berdouni was born in Tangier, Morocco and educated at The American School of Tangier, where he first became interested in acting. He then moved to London to attend The Webber Douglas Academy of Dramatic Art and graduated in 2003. Subsequently, he has appeared in a number of television and film productions, including *HAMBURG CELL*, nominated for an international Emmy Award 2005, and Paul Greengrass's critically acclaimed *UNITED 93*. He is currently working on the Universal Pictures production *THE KINGDOM*, directed by Peter Berg and starring Jaime Foxx.

DRISS ROUKH (Walid)

Driss Roukh is a leading Moroccan stage, television, and film actor. He trained in Sweden and has appeared in such international films as SYRIANA and BABEL.

PETER EYRE (U.S. Embassy Official)

Peter Eyre made his stage debut with the Old Vic Company and did repertory seasons in Harrogate, Glasgow, Birmingham, and two years in Nottingham, where he played Edgar in KING LEAR (also Old Vic) and the Prince in THE IDIOT. He played Oswald in GHOSTS and Hamlet in HAMLET (Greenwich Theatre), Toulon in RED NOSES (RSC) Tesman in HEDDA GABLER (RSC, also Australia, U.S., and Canada), Polonius in HAMLET (Almeida and Broadway), and Ken in SMOKING WITH LULU (West Yorkshire Playhouse). In recent years, he has appeared as the Grand Inquisitor in DON CARLOS (Sheffield Crucible/Gielgud), the Duke of York in RICHARD II (Old Vic), Old Ekdal in THE WILD DUCK (Donmar), and as James/Gore Vidal in TERRE HAUTE (Assembly Rooms, Edinburgh). His television credits include MEMENTO MORI (BBC), THE TWO MRS. GRENVILLES (Lorimar), FRIENDS (Warner Bros), MIDSOMER MURDERS (Bentley Productions), DON QUIXOTE and ALICE IN WONDERLAND (Hallmark), BERTIE AND ELIZABETH (Carlton), CAMBRIDGE SPIES (BBC), and QUESTION OF GOD (PSB). Films include MAURICE, LET HIM HAVE IT, ORLANDO, SURVIVING PICASSO, THE GOLDEN BOWL, FROM HELL, and THE AFFAIR OF THE NECKLACE.

SHAUN EVANS (Wesley)

In December, Shaun Evans will play the lead role of Alex, alongside Amelia Warner, in the film GONE (working title), directed by Ringan Ledwidge, about a young British couple who are fulfilling their backpacking dream and become involved with an American drifter along the way. Shaun will also be seen in a supporting role in Sean Ellis' debut feature CASHBACK, based on the Oscar-nominated short film. He recently finished filming SPARKLE, a British independent film directed by Tom Hunsinger, opposite Bob Hoskins and Stockard Channing. He is best known for playing Tom, Annette Bening's younger lover in BEING JULIA, a comedy-drama directed by Istvan Szabo and also starring Jeremy Irons. Other film credits include THE GREAT CEILI WAR, directed by John Irvin, in which he played Teddy. On television, he was seen in THE VIRGIN QUEEN, a four-part historical BBC drama directed by Coky Giedroyc and written by Paula Milne. He played Earl of Southampton, starring opposite Anne-Marie Duff. Other credits include: MURDER CITY (Granada), THE PROJECT (BBC), the BAFTA-nominated series TEACHERS II (Tiger Aspect), in which he played J.P Keating, BLUE DOVE (Carlton Productions Ltd), and SAM'S GAME (Chrysalis Television). He has had stage roles in BLUE/ORANGE (Sheffield Theatres and tour) and a number of productions at Guildhall.

CREW BIOS

SEAN BOBBITT (Cinematographer)

Sean Bobbitt began his career as a news cameraman in the early 1980's, working with the American Networks to cover the major hotspots of the world. He then went on to shoot documentaries, working with such directors as Angus McQueen, Nick Read, and Jonathan Miller. In the late 90's, he began shooting drama for both film and television, and in 1999 shot *WONDERLAND* for Michael Winterbottom. Recent film credits include *CARGO*, directed by Clive Gordon and starring Peter Mullan, and *THE BAKER*, directed by Gareth Lewis and starring Damian Lewis. Television credits include such award-winning dramas as *SPOOKS*, *THE LONG FIRM* (for which he received a BAFTA nomination for Best Photography), and *CANTERBURY TALES* (for which he won an RTS Award for Best Photography). He is currently shooting the feature *MRS. RATCLIFFE'S REVOLUTION* for director Billie Eltringham, starring Iain Glenn and Catherine Tate. In August 2006, Sean was invited to join the prestigious British Society of Cinematographers.

CURTISS CLAYTON (Editor)

Curtiss Clayton is a filmmaker and editor of feature films and documentaries. He has edited over two dozen features, for directors including Gus Van Sant, Vincent Gallo, Gregory Nava, and Jonathan Kaplan. His feature-directing debut, *RICK*, by Daniel Handler, starred Bill Pullman, Aaron Stanford, and Agnes Bruckner and premiered at the 2003 Toronto Film Festival. In 1997, he directed a half-hour short, *THE MAN WHO COUNTED*, starring Buck Henry and Shirley Knight, which he adapted from a story by John P. Sisk. He edited *A DAY ON THE GRAND CANAL*, Philip Haas's documentary about Chinese painting featuring David Hockney, and he worked with Gus Van Sant on *DRUGSTORE COWBOY*, *MY OWN PRIVATE IDAHO*, *EVEN COWGIRLS GET THE BLUES*, and *TO DIE FOR*, starring Nicole Kidman. He has edited six features which debuted at the Sundance Film Festival (five of them in the dramatic competition): Vincent Gallo's *BUFFALO 66*, starring Gallo and Christina Ricci, Laurie Collyer's *SHERRYBABY*, starring Maggie Gyllenhaal, Teresa Connelly's *POLISH WEDDING*, starring Claire Danes, Susan Streitfeld's *FEMALE PERVERSIONS*, starring Tilda Swinton, Lisa Krueger's *COMMITTED*, and *A MATTER OF DEGREES*. Among studio features, he has edited two films for director Jonathan Kaplan: the thriller *UNLAWFUL ENTRY*, starring Kurt Russell and Ray Liotta, and *BROKEDOWN PALACE*, with Claire Danes and Bill Pullman. He also worked on Gregory Nava's *SELENA*, starring Jennifer Lopez, and edited the pilot and other episodes of Mr. Nava's PBS series *AMERICAN FAMILY*.

ANITA YAVICH (Costume Designer)

Anita Yavich has recently designed *CYRANO DE BERGERAC* at the Metropolitan Opera and the Royal Opera Covent Garden, *ANNA IN THE TROPICS* on Broadway, *THE GAMBLER* at Opera Zuid, *HILDEGARD: A MEASURE OF JOY* with

Chanticleer, MEASURE FOR PLEASURE at the NY Shakespeare Festival, THE WOODEN BREEKS at MCC, CORIOLANUS and SVEJK at Tfana, Tibet, THROUGH A RED BOX at Seattle Children's Theatre, Osvaldo Golijov's AINADAMAR at Tanglewood and Disney Hall, ALADDIN for Disneyland's Hyperion Theater, Steve Reich's THREE TALES at Vienna Festival and international tour, ORPHAN OF CHAO at Lincoln Center Festival, SNOW IN JUNE at ART, and PEACH BLOSSOM FAN at Frank Gehry Music Center, all directed by Chen Shi Zheng, and THE ORESTEIA at Berkeley Rep.

JEFF BEAL (Composer)

Emmy award-winning composer Jeff Beal is a member of a new generation of eclectic American composers, fluent in the diverse languages of classical, jazz, contemporary, electronic, and world music. He has scored over forty projects for film and television, including Ed Harris' critically acclaimed directorial debut, POLLOCK, William H. Macy's Emmy award-winning DOOR TO DOOR and THE WOOL CAP, Bob Rafelson's NO GOOD DEED, Jessica Yu's critically acclaimed IN THE REALMS OF THE UNREAL, HBO's moody Western series CARNIVALE, and the theme and underscore for USA's hit comedy series, MONK. Current projects include the score to the 12-hour HBO/BBC epic co-production ROME, and the independent feature films WHERE GOD LEFT HIS SHOES, starring John Leguizamo, and HE WAS A QUIET MAN, starring Christian Slater and William H. Macy. Earlier in 2006, he composed the scores for all eight short films of the Stephen King anthology series NIGHTMARES & DREAMSCAPES for TNT. The premiere installment, BATTLEGROUND, stars Academy award-winner William Hurt in a dialogue-free hour-long film, featuring a rich and pulsing original symphonic score. He received two Emmy awards in 2003: one for his quirky main title theme for MONK, and another for his score to the NBC's Olympic documentary, PEGGY AND DOROTHY. In 2005, Beal was again honored with a prime time Emmy nomination for his haunting and evocative score to CARNIVALE.

THE SITUATION

Director	PHILIP HAAS
Screenwriter	WENDELL STEAVENSON
Director of Photography	SEAN BOBBIT
Editor	CURTISS CLAYTON
Music	JEFF BEAL
Costume Design	ANITA YAVICH
	NEZHA DAKL
Producers	LIAQUET AHAMED
	MICHAEL STERNBERG
	NEDA ARMIAN

CAST (IN ORDER OF APPEARANCE)

Iraqi Soldier 1	COBI MOHAMMED
Iraqi Soldier 2	MOHAMMED MOUTAWAKIL
Colonel Jobouri	MAHMOUDI M'BAREK
Major Hanks	TOM McCARTHY
Bridge Boy 1	SALAHEDDINE DEBAB
Bridge Boy 2	MEHDI AMALOU
Bashar	OMAR BERDOUNI
Anna	CONNIE NIELSEN
Samira	FATIHA WATILI
Noor	CHERINE AMAR
Rafeeq	NASSER MEMARZIA
Walid	DRISS ROUKH
Tahsin	SAÏD AMADIS
Selim	HAMID BASKET
Drowned Boy's Father	ZENATI BADREDINE
Drowned Boy's Uncle	RAQBA AMINE
Old Petitioner	JAOUAD BOUGHABA
Policeman 1	ZAKARIA ATTIFI
Policeman 2	MOHAMMED TALEB
Policeman 3	ABDELHAK LAZALI
Policeman 4	KARAM GHAZI
Colonel Carrick	JOHN SLATTERY
Wesley	SHAUN EVANS
Dan	DAMIAN LEWIS
Zaid	MIDO HAMADA
Zaid's Friend 1	IMAD RECHICHE
Zaid's Friend 2	HICHAM IMMOUNSI
Taxi Driver	MOHAMMED ATTIFI
Photo Editor	DAN MURPHY

T.V. News Reporter
Josef
Grandmother (Um Issa)
Walid's Henchman
Samarra Prostitutes

Duraid
Investigating Officer on Boat
Butcher
Soccer Boy
Severed Hand Boy
Bashar's Mother
Translator
Hamid Ali
Lieutenant Walker
Samarra Kid 1
Samarra Kid 2
U.S. Embassy Official
Mujahideen 1
Mujahideen 2
Kite Boy
"Journalist Down" U.S. Soldier
Al Tawr Old Lady

WENDELL STEAVENSON
YOUSSEF BRITTEL
KHADIJA KANOUNI
ZIDANI NABIL
LATIFA ABOUDI
SAIDA NHILI
NEZHA AIT MOUMEN
MAHMOUD EL LOZY
SEAN GULLETTE
JAMAL LAABABSI
MEHDI JABORI
MEHDI JENANI
NEZHA REGRAGUI
KHALID M'RIMI
ABDELOUAHAB MOUHADDINE
JAYCE NEWTON
MEHDI WAKASS
MOUNIR BENFARES
PETER EYRE
NACIRI HAMID
BOURHABA
ALI HRIOUECH
DANIEL MULLIGAN
FADILA BOUSSEKSSOU

CREW

Line Producer

KHALIL LOUGMANI

Supervising Sound Editor

RICHARD KING

Production Manager

NAJI LAAMRICH

First Assistant Directors

NORREDINE DOUGUENA

ALAIN ASWANI

Second Assistant Directors

RACHID GAIDI

ABDELOUAHED KHOUITI

Production Liaisons

DEBORAH LACOY

MARY TOBLER

First Assistant Editor

PETRA DEMAS

Production Accountant

AHMED ACHOUBA

Production Coordinator

HOUDA HECHADI

Camera Assistant
Additional Camera Assistant
Second Camera Operator
Clapper/Loaders

PETER BYRNE
SIMON JARVIS
NIC LAWSON
FOUAD BOURBOUH
IMAD RECHICHE
SAID GOUGAZ

Stills Photographer

Sound Recordist
Additional Sound Recordist
Boom Operator

ANTONIO ARROYO
KARIM RONDA
ABDELALI AMZIL

UK Casting
Extras Casting

JILL TREVELICK
YOUSSEF EL GHAZOUANI
JONATHAN MCCONNELL

Special Effects Coordinator
Special Effects Supervisor
Special Effects Foreman
Special Effects Technicians

KEVIN HANNIGAN
WERNER HAHNLEIN
CONOR COUGHLAN
JAMES BOMALICK
ABDELLAH ACHIR

Military Advisor

GARY PEACE

Assistant Editor
Apprentice Editor
Editorial Intern

CRAIG HAYES
SHAMIRAN SAMANO
ALEX TURTLETAUB

Assistant Sound Editors

LINDA YEANEY
ANDREW BOCK
HUGO WENG
MICHAEL BABCOCK
HAMILTON STERLING
MW MITCHELL
CHRISTOPHER FLICK
JOHN ROESCH
ALYSON MOORE
MARY JO LANG
STEVE PEDERSON
MICHAEL BABCOCK
HELENA LEA

Dialogue Editor
Sound Effects Editors

Foley Editor
Foley Artists

Foley Mixer
Re-recording Mixers

Music Editor

Key Make-Up Artist
Key Hair Stylist
Assistant Make-Up Artists

MALIKA BOUIZERGANE
AMINA BENCHERKI
SIHAM DAHOU

Assistant Hair Stylist	FATAH SETILALI FATEMA OUIJER
Visual Effects Supervisor Visual Effects Producer Visual Effects Coordinator Senior Inferno Artist Compositors	THOMAS J. SMITH LISA MAHER JULIA GAUDETTE GREGORY OEHLER DAN LEVITAN DAVID REY AMY GARBACK KEVIN LIN KYLE YAMAMOTO
Assets Manager Rotoscope Artist Software Development	
Project Manager - EFILM Production Supervisor - EFILM Color Timer	LOAN PHAN JOSH HAYNIE BRIAN GEORGE
Dialect Coach Script Supervisor Arabic Translator	JESSICA BADONSKY LAYLA LEE HICHAM IMMOUNSI
Location Managers	SOUHEIL HALLAOUI ISMAIL MEDKOURI MY MBAREK BOUSSIF MOHAMED EL YAKINE AZIZ JELLALI TARIK BENMASSI DRISS MHAYER MOHAMED HMIT ABDELFATTAH LAAMRICHE JAMAL DOUGUENA
Assistant Location Manager Location Assistants	
Lock Offs	
Costume Design Associate Wardrobe Assistants	MICHAEL McALEER HKADIJA DAKIL HASSAN EL GHAZOUANI NARJIS MANAF
Wardrobe Intern	
Art Director/ Construction Manager Set Dresser Assistant Set Dresser Prop Buyers	ABDELOUAHAB LAAROUSSI ABDESSAMAD MANOUIL BOUSSIF TANANE STEPHANIE PEACE HASSAN BIKRI
Carpenters	AZZOUZ AABOUCH LAHCEN FKHARZ

Painters	ABOUBETTE LHOSSAINE NADIA BOUGRINE
Assistant Painters	HAMZA ALOUANI SALEM BOUFELJA
Gaffer	NAJIB BENFARES
Key Grip	AHMED ARRASSI
Best Boy Electric	AZIZ ZOUGAR
Electrician	MARCO DE PHILIPPE
Grip Assistants	RACHID ARRASSI RACHID MOUNTACER
Groupman	HASSAN ABOULHAB ABDELATIF ABOULHAB
Grip Department Intern	MASSOUD EL KAOTARI
Stunt Coordinator	FAYSAL ATTOUGUI
Stunt Assistant	GERARD LEGAGE
Rushes Runner	AZIZ FATENE
Production Assistants	MOHAMED GAAMOZ ZINEB MAKHLOUK RABII EL JAWHARI
Transportation	ABDELMJID ACHOUBA
Unit Doctor	SAID MBARKI
Caterers	FOUAD LOUGMANI
Title Design	DOYLE PARTNERS
Digital Intermediate by	EFILM
Visual Effects Produced by	CIS HOLLYWOOD
Post Production Facilities	ELECTRIC PICTURE
SOLUTIONS	
Negative Cutting	JR MEDIA SERVICES/ROB TROY
Developing Lab	CINECITTÀ STUDIOS FOTOKEM FILM AND VIDEO
Grading Supervisor	PASQUALE CUZZUPOLI
Film Stock	KODAK

Very Special Thanks To
 BELINDA HAAS
 GREGORY JACOBS
 MARTHA DE LAURENTIIS
 LAURA FATTORI
 GHAITH ABDUL-AHAD

The Producers Wish To Thank
WARNER BROS POST PRODUCTION SERVICES
DAVID GOODMAN
SHANDI MODI
MIKE GALLAGHER
DENISE PINCKLEY
DAVID HAYS
SA MAJESTÉ LE ROI MOHAMMED VI, ROI DU MAROC
LES FORCES ARMÉES ROYALES
LA DIRECTION GÉNÉRALE DE LA SÛRETÉ NATIONALE
LE CENTRE CINÉMATOGRAPHIQUE MAROCAIN
LE MINISTÈRE DE L'INTÉRIEUR DU ROYAUME DU MAROC
LA WILAYA DE LA RÉGION DE RABAT - ZEMMOUR - ZAIR
LA DIRECTION RÉGIONALE D'INVESTISSEMENTS
DE RABAT - ZEMMOUR - ZAIR
LA CHAMBRE COMMERCE DE RABAT
L'OFFICE NATIONALE DE L'EAU POTABLE DE RABAT
LE COMPLEXE DAWLIZ
CYNTHIA ROWLEY SUNGLASSES

MUSIC

Baghdad (& Poets)
Performed by Fairuz
Written by Rahbani Brothers
P 1997 EMI Music Arabia

Baghdad
Performed by Rida Al Abdallah
Traditional
P 2003 Rida Al Abdallah

The Bazringosh Song
Performed by Ilham Al Madfai
Traditional
P 1999 Ilham Al Madfai exclusively licensed to EMI Music Arabia

Baghdad (Transglobal Underground Main Mix)
Performed by Kadim Al Sahir
Written by Kareem Al Iraqi/Kadim Al Sahir
P 2004 Kadim Al Sahir

Mohamed bouya Mohamed
Performed by Ilham Al Madfai

Folklore

P 2003 Ilham Al Madfai exclusively licensed to EMI Music Arabia

All above tracks courtesy of EMI Music Arabia, inspired from
the compilation album “Baghdad Blues” produced by
Dergham Owainati

ALC

Written, produced and performed by Fuzzbee Morse
Featuring Gary Anthony Williams
©2006 Fuzzbee Music, BMI

Giant Lizard

Written, produced and performed by Fuzzbee Morse
Engineered by Steve Gursky
©2003 Fuzzbee Music, BMI

1:85 Aspect Ratio
Dolby Digital