



1982

A FILM BY OUALID MOUANESS

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IN SELECT THEATRES
JUNE 10th



1982

a film by OUALID MOUANESS

honors & awards

PRIX CANNES ECRANS JUNIORS (2021)

FESTIVAL CANNES' YOUTH SIDEBAR (FRANCE)

NETPAC AWARD

TORONTO INTERNATIONAL FILM FESTIVAL (CANADA)

FIPRESCI INTERNATIONAL CRITICS PRIZE

ELGOUNA INTERNATIONAL FILM FESTIVAL 2019 (EGYPT)

LUMIÈRE - SÉLECTION OFFICIELLE 2021

FESTIVAL REGARD SUD, LYON (FRANCE)

UNICEF AWARD 2021

CASTELLINARIA INTERNATIONAL FESTIVAL OF YOUNG CINEMA (SWITZERLAND)

MUREX D'OR 2021

BEST LEBANESE FEATURE FILM

GRAND JURY PRIZE

TETOUAN MEDITERRANEAN FILM FESTIVAL 2021 (MOROCCO)

KHAYRALLAH PRIZE 2021

ANNUAL PRIZE AWARDED BY THE CENTER FOR LEBANESE DIASPORA (US)

BRONZE CASTLE AWARD 3rd - BEST FILM 2021

CASTELLINARIA INTERNATIONAL FESTIVAL OF YOUNG CINEMA (SWITZERLAND)

BEST FEATURE FILM – AUDIENCE AWARD 2021

LEBANESE FILM FESTIVAL CANADA

PRIX JEUNE PUBLIC (YOUTH AUDIENCE AWARD)

CINEMED – Montpellier 2019 (FRANCE)

TROPHEE FRANCOPHONIE 2021

NOMINEE BEST SUPPORTING ACTOR – RODRIGUE SULEIMAN

SNOW LEOPARD AUDIENCE AWARD – BEST FILM

ASIAN WORLD FILM FESTIVAL – 2019 (US)

AUDIENCE AWARD – BEST FILM

LEBANESE FILM FESTIVAL – CANADA 2021

BEST FEATURE FILM

AJYAL (GENERATIONS) FILM FESTIVAL 2019 – DOHA, QATAR

BEST CHILDREN'S PICTURE

HAINAN ISLAND INTERNATIONAL FILM FESTIVAL 2019 – CHINA

STUDENT JURY PRIZE

WAR ON SCREEN INT'L FILM FESTIVAL 2020– FRANCE

SIGNIS 2020 AWARD (Ecumenical Prize)

WASHINGTON DC INTERNATIONAL FILM FESTIVAL – FILMFEST DC 2020

***** HONORABLE MENTION *** BEST FILM**

WASHINGTON DC INTERNATIONAL FILM FESTIVAL – FILMFEST DC 2020

LEBANON'S OFFICIAL ENTRY FOR THE 92nd ACADEMY AWARDS

FILM INFORMATION

1982

A Film by Oualid Mouaness

Co-Production Countries

Lebanon / France / Norway / Qatar / US

WORLD PREMIERE

NETPAC AWARD

Toronto International Film Festival | CANADA

GRAND PRIX CANNES ECRANS JUNIORS 2021

(Cannes Film Festival Youth Side-barPrize)

CANNES ECRANS JUNIORS 2021 / FRANCE

MUREX D'OR 2021

Best Lebanese Feature Film / LEBANON / *LEBANON*

LEBANON'S OSCARS ENTRY 92ND ACADEMY AWARDS

UNICEF AWARD (2021)

Switzerland

TRT: 100 min

Production Companies

Tricycle Logic, About Productions,
Mad Dog Films, Barentsfiln, Boo Pictures, Soapbox Films

US THEATRICAL

TRICYCLE LOGIC

contact@tricyclelogic.com

distribution@tricyclelogic.com

<https://www.tricyclelogic.com/1982-the-film-main>

LOGLINE

During the 1982 invasion of Lebanon at an idyllic Quaker school in the mountains above Beirut, 11-year-old Wissam is relentless in his quest to profess his love to a girl in his class while his teachers, on different sides of the political divide, try to mask their fears.

SYNOPSIS

“1982” is a life-affirming coming-of-age tale set at an idyllic school in Lebanon’s mountains on the eve of a looming invasion. It unfolds over a single day and follows an 11-year-old boy’s relentless quest to profess his love to a girl in his class. As the invasion encroaches on Beirut, it upends the day, threatening the entire country and its cohesion. Within the microcosm of the school, the film draws a harrowing portrait of a society torn between its desire for love and peace and the ideological schisms unraveling its seams.

In his debut feature Oualid Mouaness delivers an ode to innocence in which he revisits one of the most cataclysmic moments in Lebanon's history through the lens of a child and his vibrant imagination. It demonstrates the complexities of love and war, and the resilience of the human spirit.

The film stars **Mohamad Dalli** (in his acting debut) and Lebanese superstar **Nadine Labaki** (*Capernaum*, *Where Do We Go Now*, *Caramel*) alongside an extraordinary ensemble cast of professional and non-professional actors.

“1982” won the Cannes Film Festival’s youth sidebar’s PRIX CANNES ECRANS JUNIORS 2021 (Cannes Cinéphiles), the Toronto International Film Festival’s NETPAC AWARD, a FIPRESCI International Critics Prize at El-Gouna, and the UNICEF 2021 Prize among numerous others. The film was Lebanon’s official submission to the 92nd Academy Awards and holds the Murex D’Or, Lebanon’s Best Feature Film honor of the last two years.

“1982” is the first film from Lebanon to address the polemic 1982 war.

MORE ABOUT THE FILM

In June of 1982, Israel invaded Lebanon, a country just north of its border already reeling from its ongoing fractious war. In his feature debut, director Oualid Mouaness revisits this cataclysmic moment in Lebanese history through a different lens: a kid's point-of-view at a Quaker school on the outskirts of Beirut. As the geopolitical conflict inches closer and closer, 11-year-old Wissam (Mohamad Dalli) is intent on finding the courage to tell his classmate that he loves her. For a dreamer like Wissam, who is more likely to be drawing superheroes than playing football, it's hard to comprehend the gravity of the impending violence. But for his teachers, Yasmine (Nadine Labaki) and Joseph (Rodrigue Sleiman), the jets in the sky signal something far more dangerous. As they try to mask their growing fears for the sake of the students, they also attempt to hide the fractures in their relationship. They fall on different sides of the political divide and look for a way to reconcile a relationship that seems irreconcilable due to the nature of the polarizing war besieging the country they love.

Mouaness, who also wrote the script, splits the film between these two perspectives: that of the adults and that of the children. The result is a layered script that delicately explores the social schisms and the complexities of love and war.

In this life-affirming tale of resilience in which political and sectarian divides are challenged, love trumps war. A peace of sorts can be imagined if people are brave enough to look past their differences.

CONTEXT

'1982' is the first film from Lebanon to address the polemic and politically sensitive 1982 war. Mouaness chose to address this cataclysmic event through a humanist lens grounded in his experience of that moment in time. It is a moment that marked him. It is both specific and universal. He didn't set out to make a traditional war film, in that there is a facet of wars that is felt but not always seen, and rarely addressed in cinema. One does not need to be in the direct line of violence to experience the weight of war. Life-altering events, such as the 1982 invasion, 9/11 and others resonate long after they occur. This film follows that ethos in its telling of the story.

Though subtly handled, the film does not shy away from the darker and more controversial geopolitical themes that continue to plague Lebanon and the Middle East to this day. It candidly expresses the nuances of the confessional and sociopolitical structures that form the makeup of Lebanon. It is necessary and firm in its historical grounding and asserts itself as part of the discourse for peace. Mouaness made this film in the hopes that it reminds us to not let history repeat itself, something of a sad reality in Lebanon.

There are many facets to each story and to each war. There are no solutions in wars. Wars beget more wars and peace cannot be imposed by force. Any imposed peace would not be a lasting one as most Lebanese have experienced.

The only way to a better and more just future is through a profound understanding of the past. This is a humanist film about a part of Lebanon's past that few have tackled.

KEY CREDITS

Director / Writer: Oualid Mouaness
Production Companies: Tricycle Logic, About Productions, Mad Dog Films, Barentsfilm, Boo Pictures, Soapbox Films
Producers: Oualid Mouaness, Alix Madigan-Yorkin , Georges Schoucair, Myriam Sassine, Christopher Tricarico
Co-Producers: Louis Nader, Ingrid Lill Høgtun,
Executive Producers: Rodney Adler, Jessie Creel, Anderson Hinsch, Candice Abela-Mikati, Fouad Mikati, Jorge Takla, Christopher Alender, David A. Smith
Cinematographer: Brian Rigney Hubbard
Editor: Jad Dani Ali Hassan, Sabine El Gemayel
Production Designer: César El Hayeck
Costume Designer: Wael Boutros
Sound Designer: Rana Eid
Re-recording Mixer: Juan Campos
Music Composer: Nadim Mishlawi
Animation: Ghassan Halawani
VFX Producer: Dariush Derakhshani

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Doha Film Institute

Fonds Image de la Francophonie

Sørfond+

Creative Media Europe

Sundance Screenwriters' Lab

Will and Jada Smith Foundation

The Lebanese Ministry of Culture

Fondation Liban Cinema

The Boghossian Foundation

Ergo Films

CineGouna Platform

PRINCIPAL CAST

Nadine Labaki	Yasmine
Mohamad Dalli	Wissam
Rodrigue Sleiman	Joseph
Aliya Khalidi	Ms. Leila
Ghassan Maalouf	Majid
Gia Madi	Joanna
Lelya Harkous	Abir
Said Serhan	Georges
Zeina Saab de Melero	Carole (Majid's Mother)
Joseph Azoury	Moses (Bus Driver)

CONVERSATION WITH THE FILMMAKER

Oualid Mouaness, Writer / Director

At the very beginning of the film, you state that it's based on actual events. How much of what we see in the film is true and what is the genesis of the story?

The film is about what happened on my last day of school in 1982, when the Israeli invasion arrived in Beirut. I was ten. On that day, when my brothers and I returned home from school, I remember we were standing at the balcony, looking up at the dogfights in awe and disbelief. Israeli and the Syrian aircraft were shooting at each other. My brother, who was six at the time realized what is going on and completely lost his mind. He ran back into the house and started yelling for us to come inside. He thought that when a plane is hit, it was going to fall on our heads. That moment has stayed me since. It acted as a portal to the other events of that day, that time in Lebanon. It cemented memories that surfaced from time to time: my mind was like a photo book of the chaos: Parents arriving at the school and leaving with their kids, classmates who were lost, students getting pulled out of class, the snarl of cars blocking each other and the entrances and exits of the school. What on other days was an organized flow of vehicles... seemed like a chaos with a sky swarming with warplanes.

It took forever for us to get home that day, but we finally did. It was the first day I experienced war. The film is my recollection of the day. Though we knew it, we were on the supposed safe side of that conflict, it's impact and the fear I saw in the eyes of our parents said far more that we were able to comprehend as kids.

The choice of an English middle-class school in Lebanon is quite unusual; contrary to the Arabic and French schools commonly featured in Lebanese films. Why did you make this choice?

The school I attended in Lebanon at the time was a Quaker school that was founded back in the late 1800's. It was Anglophone as opposed to Francophone. My parents had decided we would study English instead of French as our second language, as Liberia was our second home. It was a natural choice for me, though it does challenge the generally assumed perceptions of Lebanon being more French leaning than English. Lebanon is a trilingual nation. Most people can communicate comfortably in their second and sometimes a third language. I wanted the film to be as realistic and true to that as possible. It needed to accurately reflect the world I knew and grew up in.

It is stark naturalism at first – the way we talk, the way we say things without actually saying them, and the mix of languages – it was a conscious choice to reflect the reality of the time, the reality of an exam day and it's sense of protracted time; the palpable stillness of a school. The naturalism made for exciting use and study of image pressure, action, and time in unfolding this narrative. The feeling of time and exam days was very important for me. I wanted the viewer to live inside the school and experience the seemingly slow movement of time in elementary school. It's a strange combination of the tense, the foreboding, and the ennui that most of us have felt in our school years.

Education in Lebanon is of paramount importance for all segments and classes of society. Lebanon was mostly a comfortable middle-class country in 1982. I had to reflect that reality, knowing it would be surprising to some. It was a different Lebanon in that era. The Lebanese middle class only started shrinking later in the '80s and early '90s when a lot of people lost their wealth due to currency devaluation. The Lebanese middle class reality is rarely shown in our cinema.

The Civil War has been the main subject of Lebanese cinema for the past 30 years. Were you concerned that you might be treading a familiar terrain?

While there have been many films made about aspects of the Lebanese War and its themes, I don't think Lebanese humanity in the context of the war has been explored thoroughly enough. This film is different in that it presents the point of view of ordinary people; people who were not as directly engaged with the violence, but rather found themselves in the midst of it, and impacted by it. In that sense, this story could be set anywhere and anytime; in any place that was or is subjected to war.

There's a spare, elegant cinematographic approach to the story, albeit one interjected by splashes of magical realism. Tell us more about the visual intentions of the film.

I wanted moments in the film where the line between reality and imagination blurs, particularly when reality becomes untenable. However, the film is steeped in naturalism; a naturalism in its pacing that conveys what it feels like to be at a school during an exam day; that familiar feeling of stillness, a silence that makes every sound feel a little more magnified – there is a beautiful banality to normalcy. In the film, this normalcy is broken. It evolves to a place where nothing is normal – there is a dark side, and yet there is the imaginative side to it.

A war in the sky is surreal for anyone, kid or adult. It feels strangely unreal and fascinating to look at. I wanted to blur the lines between the fascinating and the horrific.

When you're a kid, your imagination runs wild, and you're constantly finding ways to express yourself, which can be either very demure or very blunt. At the end of the film, we feel the need an emotional liberation of sorts. An unfettering from the siege that's about to come, and that is palpable in the construct of the film. We all want a way out of this suffocation, and the only conceivable way out for me is through imagination. So what if the kid's fantasy comes to life to save the day? In this film Wissam's fantasy materializes in the desire save Beirut. What would it take to do so? How much of a fantasy is it?

I had a fascination with a Japanese animé robot (Grendizer) dubbed in Arabic when I was a kid in Lebanon. We waited for this show every Wednesday night. This character had an impact on me as it does Wissam. It plays out through Wissam's imagination as it did mine. I wanted to pay tribute and respect to Anime and the candidness of children's imagination. Go Nagai was the creator of Grendizer, and his theme of protecting the home planet from outside forces is what drives that series. In this film, I took a license to imagine what could never be real but what is ultimately liberating.

If there is a place to imagine things, it's on the blank canvas that is cinema; thus, the surprise at the end.

Nadine Labaki is among the Arab world's biggest box office draws, how did you end up working with her?

This film is first and foremost, an ensemble film. In my choice of the cast, I wanted a diverse Lebanese cast that could carry the weight and emotion of the story in a way that is truthful and relatable to a Lebanese audience. I wanted to bring together unprofessional child actors and strong professional actors.

Nadine was among the first actors I reached out to for the role of Yasmine. She and I had met a few years earlier, then reconnected and discussed working together on this film back in 2014. There's a certain way about her *being* that seems to carry a world within. It is

unspoken, soft, maternal, yet ever so powerful. It's that sort of energy that one can't just define. I'd sensed it from our first conversation. Working with Nadine was a pleasure. She's so gracious and precise as an actor. She understood and trusted my process. She brought a seemingly effortless depth to this role.

How did you balance the film's very different adult and childlike viewpoints?

That was tough. The film treads two worlds: a kids' world and a grownup one. Where and how they cross, mattered a lot in this narrative. Most importantly I had to humanize the tumultuous socio-political history and geopolitics of Lebanon and the region during a time when the differences were perceived as irreconcilable by the opposing factions in the country. I had to transcend the trappings of political bias as writer-director with the understanding that each side in each war believes it is adroit - I made a commitment to respect that as a human fact. The thing that helped in this case was my pluralist schooling. The school I attended had a rare and diverse student body that brought together all segments of Lebanese society at the time.

On the one hand this is a film about geopolitics, its impact and how it creates schisms among people; and on the other, it is a coming-of-age film about love in defiance of this. I wanted to create a life-affirming ode to the resilience of Lebanese people no matter which faction or allegiance they belonged to, and I didn't want to judge each side of the political divide, but present it as candidly as possible.

In working on this film, four profound films that have marked me in their profound understanding of the maturity of children became a reference: the first and most akin to my sensibility is Abbas Kiarostami's "Where is my friend's house?" a devastatingly honest film about a kid. And in the context of war 'Au Revoir Les Enfants', 'Life Is Beautiful', and 'Cinema Paradiso' have moved me to no end.

It is clear to me that children live in their complete world and are equals of each other. The rules and mechanics of their own world is complete in-and-of itself. I wanted to make sure my camera respected that fact, moved along with them, emotionally and behaviorally. The most important thing for me when it came to filming them was that my POV as a director does not impede or look down upon their world, but rather observe it and live in it without bias. I wanted to observe them with an equal's eye, not an adult one.

In cinema, there's a freedom to play, to imagine, and we have the privilege to undo / reimagine history. I wanted out of the 1982 invasion, out of that war, out of all that is horrifying. The imagination of Wissam in this film takes us to a place that says what if it simply wasn't... What if the war wasn't?

Additionally, handling such a polemic time in Lebanon and Middle East history on screen necessitated a truth in the historical precision of the environment. That was of paramount importance, as it contributes to a more profound understanding of the era and its polemics. It is the subtle details that resonate and make one think a little deeper. Few have ventured to tackle a candid Lebanese perspective on that time in Lebanon's history because of our sensitive geopolitical history. The crux of Lebanon's micro conflicts are a reflection of its macro geopolitical conflict. It is geopolitics that create the schisms in Lebanon's society. That said, there was no choice but to work with such accuracy, bold as it may be. It was wonderful that my fastidiously detailed production designer sought out period accurate elements from erasers and pencils, to the papers students used, period maps, textbooks, and even period-accurate exams, their contents and layouts. All of it...

I hope that this film brings about a much-needed discourse about what happened in 1982, and drives home that fact that this should not happen again. It gives a voice to the Lebanese people who have yet to be heard. It is vociferous in its rejection of war as a means to end conflict.

**Above is an edited conversation with Oualid Mouaness and Arab film critic and programmer Joseph Fahim.*

BIO /// OUALID MOUANESS (Writer . Director . Producer)

Oualid Mouaness is an award winning a Lebanese/American director, writer and producer. His work traverses narrative and documentary feature films, music films, music videos and commercials. His feature film '1982', the first that he wrote and directed, won the prestigious PRIX CANNES ECRANS JUNIORS 2021 (Cannes Film Festival's youth sidebar), the MUREX D'Or for best Lebanese Feature film in 2021, was in the official selection at the LUMIÈRE INSTITUTE's FESIBAL CINEMA SUD 2021, and is the recipient of the KHAYRALLAH PRIZE 2021, the prestigious annual award from the Center of Lebanese Diaspora. The film premiered at the Toronto International Film Festival in 2019 where it won the NETPAC Award and went on to win the FIPRESCI International Critics Prize and further honors at major film festivals around the world. '1982' was selected to represent Lebanon at the Oscars in 2020. Mouaness' Lebanese short film 'The Rifle, The Jackal, The Wolf and the Boy' (2016) was shortlisted for the Oscars in 2017.

Over the years, Mouaness' films and productions have been nominated for an Emmy, Video Music Awards, and Country Music Awards in the US. Alongside his music projects, the documentaries he produces address contemporary social issues. He looks for material that pushes the art and the message. He views film as a literary medium that can change hearts and minds.

Liberian born to Lebanese parents Mouaness grew up between Beirut and Monrovia. His straddling of life in diaspora with a window into life in Lebanon brings a heightened understanding and nuance to his work. He's a Sundance Institute Fellow and has called Los Angeles home for over two decades. He completed his undergraduate studies in journalism and theatre in Beirut, and holds an MFA in film from the Florida State University College of Motion Picture Arts.

Mouaness has produced nine feature length films (docs & narratives): notably, the indie film Kitchen Privileges (SXSW 2000) that he co-produced and edited as well as the acclaimed documentary 'RIZE' (Sundance 2005) which was shortlisted for the Oscars in 2006. In 2015, he produced the South African LAIFF Audience-Award-Winning life-affirming documentary 'I Am Thalente'. His most recent works are '1982' (2019) and the experiential documentary 'Max Richter's Sleep' (2020) that had its world premiere at IDFA2019 and its North American premiere at SUNDANCE 2020.

'1982' was presented at the UNESCO headquarters in Paris in October 2021 in the context of a discourse on war and education, pluralism and humanist representation of Lebanese people in cinema.

Mouaness resides in Los Angeles, California.

Select Filmography

2020 Director/Writer/Producer – "1982"

2020 Producer – "Max Richter's Sleep" - documentary feature

2016 Director/Writer – "The Rifle, The Jackal, The Wolf, and The Boy" – short Oscar Shortlisted

2016 Producer – "A Night of Nostalgia" – music film – Emmy Nominated

2015 Producer – "I Am Thalente" – documentary feature - Audience Award Winner, Los Angeles Film Festival 2015

2015 Co-Producer – "Return To Sender" – narrative feature

2015 Executive Producer – "My Good Man's Gone" – narrative feature

2013 Producer - "The Stars... are out tonight" David Bowie feat. Tilda Swinton - Short /Music Video

2008 Producer – "Paris, Not France" - documentary feature

2005 Producer – "RIZE" – Documentary Feature – Director: David LaChapelle (Sundance 2005, Tribeca'06)

2002 Director – "Saint In The Sun" Short Film (NYIFF)

2000 Co-Producer/Editor – "Kitchen Privileges" (SXSW, Montreal FF, Deauville FF, 2000)

BIO /// GEORGES SCHOCAIR (Producer)

Over his 10+ years of experience, Georges Schoucair has developed and produced critically acclaimed [and award-winning] independent movies and has actively contributed to the establishment of an attractive and globally acknowledged environment for film investments in Lebanon and to the development of the Lebanese cinema, one of the most promising cinemas being created in the Middle-East today. As a producer, Georges was able to develop strong relationships with prominent Arab and international film professionals and has closely worked with award winning directors (such as Kaouther Ben Hania, Vatche Boulghourjian, Jean Luc Godard, Alain Gomis, Joana Hadjithomas, Annemarie Jacir, Khalil Joreige, Mohammad Malas, Lucrecia Martel, Shirin Neshat, Asli Ozge, Rafi Pitts, Bill Plympton, Ghassan Salhab, Elia Suleiman, Apichatpong Weerasethakul) and internationally recognized actors (such as Catherine Deneuve, Pierre Richard, Nadine Labaki, Nada Abou Farhat, Diamand Bou Abboud). His films have screened at international film festivals such as Cannes, Berlinale, Toronto, Venice, Locarno, Karlovy Vary... In parallel to About Productions, Georges co-founded MC Distribution, a distribution company which releases Arab and international films in the Middle-East and North Africa, and has been since 2008 the active vice-president of Metropolis, a differentiated art house cinema venture in Beirut. His most recent endeavor is Schortcut Films, which objective is to identify and invest in high quality international independent films.

BIO /// MYRIAM SASSINE (Producer)

Myriam majored in audiovisual studies at the Lebanese Academy of Fine Arts (ALBA) in 2005, and received her M.A. in cinema research in 2009. She started working in 2005 as a story producer on reality shows and directed a short video, No Connection (2006), which was selected for the Tribeca Film Festival 2007 and screened in various international film festivals and art galleries.

In 2010, Myriam Sassine worked for two years in content development with Lucky Monkey Pictures (USA) and About Productions (Lebanon). In 2012, she became an Associate Producer at About Productions working on several features such as The Valley by Ghassan Salhab (TIFF 2014/ Berlinale Forum 2015), Tramontane by Vatche Boulghourjian (Cannes Critic's Week 2016). She produced Lebanon Factory (Opened the Directors' Fortnight-Cannes 2017) and the restoration of Ila Ayn? the first Lebanese auteur film (Cannes Classics 2017). Myriam also produces feature documentaries such as e muet by Corine Shawi (FidMarseille 2013/ KVIFF 2015), A Time to Rest by Myriam El Hajj (Visions du Réel- Nyon/ Entrevues Belfort 2015), Panoptic by Rana Eid (Locarno 2017) and Amal by Mohamed Siam (Idfa 2017/ Hot Docs 2018).

Myriam participated in DocMed (2011) programme for Arab Documentary producers, in Berlinale Talents (2014), in Torino Film Lab Interchange (2012) and Feature Lab (2018). Since 2016, she is the COO of Schortcut Films, dedicated to coproducing international features such Félicité by Alain Gomis (Silver Bear at 2017 Berlinale) and It Must be Heaven by Elia Suleiman (Cannes Competition 2019). In 2016, she cofounded Maskoon Fantastic Film Festival, the first fantastic film festival in the Middle East and acts as the festival's director.

BIO /// ALIX MADIGAN-YORKIN (Producer)

Alix most recently produced *L.A. TIMES*, written, starring and directed by Michelle Morgan which appeared at The Sundance Film Festival in the NEXT section. She also produced *LAGGIES*, starring Keira Knightley, Sam Rockwell and Chloe Moretz, which was directed by Lynn Shelton, *WHITEBIRD IN A BLIZZARD*, starring Shailene Woodley and directed by Gregg Araki, and *MAY IN THE SUMMER*, all of which premiered at The Sundance Film Festival.

Alix produced *WINTER'S BONE*, directed by Debra Granik and starring Jennifer Lawrence, which was the winner of The Grand Jury Prize for best dramatic feature at the Sundance Film Festival in 2010. The film also received four Academy Award nominations, including best picture, and won The Gotham Award for Best Picture and two Independent Spirit Awards.

She has served in various producing capacities on films such as the cult comedy *SMILEY FACE*, directed by Gregg Araki and starring Anna Faris, *MARRIED LIFE*, directed by Ira Sachs, Neil LaBute's *YOUR FRIENDS AND NEIGHBORS* and *GIRL MOST LIKELY* starring Kristen Wiig and Annette Bening and directed by Shari Berman and Bob Pulcini.

Alix's first produced movie was *SUNDAY*, directed by Jonathan Nossiter, which won The Grand Jury Prize for best dramatic feature and the Waldo Salt Screenwriting Award in the 1997 Sundance Film Festival.

She worked at Anonymous Content since its inception and is currently an independent producer. She serves on the board of Film Independent and is a member of AMPAS.

BIO /// CHRISTOPHER TRICARICO (Producer)

Mr. Tricarico is the founding partner of the boutique entertainment law firm, Tricarico Chavez LLP, where he represents individual and institutional clients in various transactions in connection with all aspects of entertainment. Mr. Tricarico is also an accomplished film and television producer. His film producing credits include "May in the Summer" which opened the Sundance Film Festival in 2013, the 2018 Netflix hit "Dumplin'", the upcoming George Nolfi directed "The Banker" starring Samuel L. Jackson and Anthony Mackie, the Theo James Emily Ratajkowski starrer, "Lying & Stealing" opening this month in theaters, and the currently filming "Waldo" starring Charlie Hunnam and Mel Gibson. His television producing credits include the current Amazon series "Man in the High Castle", "Philip K. Dick's electric Dreams" and the highly rated "Being Bobby Brown" which aired on Bravo. Mr. Tricarico has served as an arbitrator and member of the Independent Film & Television Alliance, and has written extensively about licensing, merchandising and music issues and the law. Mr. Tricarico has also served as the legal advisor to the Producers' Lab at the Sundance Institute.

BIO /// RANA EID (Sound Designer)

Rana Eid is one of the most accomplished sound designers in the Middle East. Her work includes several Oscar nominated feature films including *HONEYLAND*. She graduated with a Bachelor of Arts in Cinema and a Masters of Arts in Film Sound both from the Université Saint Joseph, IESAV in 1999. In 2002, Eid has followed sound editing trainings in Paris. She has worked as sound editor since 2003 on various Lebanese films, collaborating with a number of acclaimed Lebanese filmmakers such as Joanna Hadjithomas and Khalil Joreige, Ghassan Salhab, Mohammad Soueid and Philippe Aractingi. She has also worked on films from the region (Syria, Jordan, Palestine), teaming up with established filmmakers as well as emerging talents. In 2006, Eid has opened db STUDIOS for audio post production with composer Nadim Mishlawi. The studio is one of the most creative and sought after hubs for filmmakers in the MENA region.

BIO /// BRIAN RIGNEY HUBBARD (Cinematographer)

Brian Rigney Hubbard is an award-winning cinematographer. Born in Cambridge, MA; Brian spent much of his youth in South America. While there, he worked as a community health worker and first became interested in cinema as a space for social issues and unheard voices through story.

Some of his credits include *PAINT IT BLACK* by Amber Tamblyn, LA Film Festival award for Visual Achievement; *CIRCUMSTANCE*, directed by Maryam Keshavarz, Sundance Audience Award; *MAY IN THE SUMMER*, directed by Cherien Dabis, Sundance; *TANNER HALL*, directed by Tatiana von Furstenberg and Francesca Gregorini, which premiered at the Toronto International Film Festival and won the GenArt NY Festival; *THE SALTON SEA* by Veena Sud, winner of best film at the NY Scandinavian Film Festival. His recent work in television includes additional cinematography for HBO's *WATCHMEN*; and the first season of *GOD FRIENDED ME* for CBS/ WARNER Bros; the first season of *DRAMAWORLD* for Netflix; and his most recent work, the first season of *HIGHTOWN* for STARZ and the feature film *1982* by Oualid Mouaness which is premiering at TIFF 2019. www.brigneyhubbard.com

BIO /// JAD DANI ALI HASSAN (Editor)

Jad Dani Ali Hassan is a Lebanese Filmmaker based in Beirut, working as a screenwriter, director, and editor in film and television. His short film "Moneta" (2014) was officially selected at the Abu Dhabi International Film Festival, and won for best short fiction at the NDU International Film Festival. He edited the live action short film 'The Rifle, The Jackal, The Wolf and The Boy' was shortlisted for the Oscars in 2017. As well as being a filmmaker, Jad Dani is also a lecturer on Screenwriting and a Script Doctor at the Lebanese Academy of Fine Arts.

BIO /// SABINE EL GEMAYEL (Editor)

Sabine El Gemayel studied Communications at Concordia University in Montréal, Canada before moving to Los Angeles in 1994. Sabine started her editing career at the *National Film Board of Canada* proudly working on 16mm and 35mm film before moving into the digital age. She edited a number of feature films such as the *Olive Harvest* and most recently *1982*. She conveys her strong narrative skills and her deep understanding of human emotions into her editing and gives a voice to extraordinary people in ordinary situations and undermined social themes in her directing work.

BIO /// CÉSAR EL HAYECK (Production Designer)

Born in Lebanon, Cesar El Hayeck grew up with familiarity of a post war environment. He follows his creative instinct and allow his imagination to roam in his work. He graduation from the prestigious Académie Libanais Des Beaux-Art (Alba) in Beirut with a bachelor in interior design. This propelled him into designing for media projects and let do numerous custom designed sets throughout the Middle East and North African region. He has been instrumental in commercial campaigns for major commercial brands and is highly sought after by some of the most prominent production houses in the MENA region. After making his mark in the Middle East, he is expanding his horizons. He resides in Toronto, Canada.

FILM INFORMATION

1982

a film by Oualid Mouaness

Production Country	LEBANON / FRANCE / Norway / Qatar / US
World Premiere	Toronto International Film Festival
Run Time	100 min
Shooting Format	HD
Production Companies:	Tricycle Logic, About Productions, Mad Dog Films, Barentsfiln, Boo Pictures, Soapbox Films

KEY CAST BIOGRAPHIES



Nadine Labaki (Yesmine)

After graduating in audiovisual studies from the University of Beirut, Nadine Labaki directed adverts and music videos that frequently won awards. In 2004, she embarked on a Festival de Cannes Cinéfondation Residency to write and develop *Caramel*, her first feature film, shot two years later and showcased at the Directors' Fortnight in 2007. This joyous, rebellious ode to female camaraderie was distributed worldwide and became the most successful Lebanese film export of all time. Nadine Labaki continued to explore the female condition and religious tensions in '*Where Do We Go Now?*' a bold, universal fable on tolerance that premiered at Un Certain Regard in 2011.

In 2008, she received the Insignia of Chevalier in the Order of Arts and Letters from the French Ministry of Culture.

In 2014 Nadine directed '*Rio, I Love You*', one of the segments of the Cities of Love anthology film which she directed, co-wrote and starred in, opposite Harvey Keitel.

In 2018, Nadine Labaki was selected in the official Competition of the Cannes Film Festival with her powerfully moving *Capernaum*, a poignant manifesto on damaged childhood, refugees and the cracks in a society that turns its back on humanity, which sent shockwaves around the Croisette. Nadine Labaki won the Jury Prize of the Cannes Film Festival that year, chaired by Cate Blanchett, and gave an unforgettable speech accompanied by young actor and Syrian refugee, Zain Al Rafeea. Nominated for the Baftas, the Golden Globes, the French Césars and an Academy Award for Best Foreign Film, *Capernaum* made its Lebanese director the first woman from the Arabic-speaking world to be nominated in this category.

Recently she was the president of the « Un Certain Regard » jury at the latest Cannes Film Festival.



Mohamad Dalli (Wissam)

Mohamad Dalli was born on the 4th of May 2005, in Beirut, Lebanon. He attends Amjad High School where participates in theatre extra curricular activities. In 2017, he and his fellow classmates won the science fair in the American University of Beirut. "1982" is Mohamad's first feature film role outside of university projects.



Rodrigue Sleiman (Joseph)

Rodrigue Sleiman is a Lebanese actor and director who graduated in performing arts from the Lebanese university (National Institute of Fine Arts) and in filmmaking from the Graduate School of Film Studies, ESEC (Paris). In 2010 he played his first film role in STRAY BULLET by Georges Hachem. He continued his film career with GHADI, directed by Amin Dora. WAYNON, a film by 7 graduates of Notre Dame University - Louaize (NDU), and in THE VALLEY, by Ghassan Salhab. He starred in a leading role in I'M NOT A MARTYR, a feature film by Samah El Kadi, in HALAL LOVE, a feature film by Assad Fouladkar, and STILL BURNING a feature film by Georges Hachem, THE TRAVELLER a French-Lebanese feature film by Hadi Ghandour, as well as THE BEACH HOUSE by Roy Dib and HEAVEN SENT by Wissam Charaf, GOOD MORNING by Bahij Hojeij and 1982 by Oualid Mouaness. In 2017, he earned best actor award for his Role in Wissam Charaf's Heaven sent from the Lebanese Cinema Foundation.

In Theatre: YA MA KAN by Wahid Ajmi, THE FIRST DAY by Wissam Arbache (French-Lebanese production), MICHEL W SAMIR by Joe Kodeih and CARNAGE written by Yasmina Reza and directed by Carlos Chahine, KELKON SAWA by Camil Salameh, METEO BEYROUTH by Aida Sabra, SCENE DE VIE CONJUGALE by Michel Jaber

Rodrigue Sleiman is also known for his roles on the following TV shows: KIYAMAT AL BANADEK, WA ACHRAKAT EL CHAMS, CHARIAAT AL GHAB -DARB EL YASAMIN, SAWA, BEIRUT WAW, MCH ANA, WARD JOURY, AI CHAHER AL SABEE, HOTEL FANTASIA, SAWANI

As director, Rodrigue Sleiman made his debut in the documentary NICE TO MEET YOU in 2011, which was selected at the Dubai International Film Festival and the Beirut International Film Festival.



Aliya Khalidi (Ms. Leila)

Aliya Khalidi (b.1963) is a theatre director, actress and trainer. She holds an MA in directing and a PhD in Arabic Theatre from SOAS, University of London, UK. Aliya teaches the history of Arabic theatre and stage directing at the Lebanese American University in Beirut, Lebanon. She has directed *Al-Halafeet*; *Ayyam Beirut*; *Al-Makhlouta*; *80 Steps*; *The Little Lantern*. In April 2016, Aliya adapted and directed the *Memoires of Anbara Salam Khalidi* the first Muslim woman in Lebanon to remove her face veil in public. *Anbara* the play, was chosen to represent Lebanon at the Journées Théâtrales des Carthage festival in Tunis in November 2016. It was also translated into German and presented as a staged reading at the Residenz Theater in Munich, Germany at the World Theatre Platform in April 2017. Aliya has acted in many plays and a few short films. Her research interests lie mainly in the history of Arabic theatre and contemporary theatre. Aliya has been mentoring and training public speakers and television presenters around the Arab World for more than 15 years.



Ghassan Maalouf (Majeed)

Ghassan Maalouf, born on April 1st 2006, was educated in Rosaire school in Mansourieh, Lebanon. Fond of acting, his first experience was his role in Oualid Mouannes' film "1982".



Gia Madi (Joanna)

Gia Madi is a 13 year old student at the rosary sisters school in Lebanon who discovered her huge passion for acting and dancing while in theater and dance classes at school. After playing one of the lead characters in 1982, she has since appeared in commercials and continues to do theatre work at school.



Lelya Harkous (Abir)

Lelya Harkous, born in September 16, 2005. She went to Brummana High School, Lebanon, where her passion for acting started.



Said Serhan (Georges)

Said Serhan is a Lebanese actor, writer and TV presenter. After graduating from high school in 1998, he studied theatre at the Faculty of Arts in the Lebanese University's Fine Arts Institute. He graduated 2002. In 2005 he shot to fame in the hit TV show "Al-Darb" on Al Jazeera children's channel, later on, he acted in several plays. In cinema, he is known for playing in Falafel (2006) by director Michel Kammoun, Tombé du ciel (2016) by Wissam Charaf, Solitaire(2017) by Sophie Boutros and 1982 (2019) by Oualid Mouaness.



Zeina Saab de Melero (Carole, Majid's Mother)

ZEINA SAAB DE MELERO is an actress, singer, production designer, costume designer, and restaurateur. Born to a Lebanese father and a Spanish flamenco dancer and singer, De Melero spent her childhood between Beirut and Barcelona. Her grandmother was the Spanish singer Issa Pereira, and her grandfather was the actor Manuel de Melero, who appeared in many Spanish movies. Coming from a family of artists, she was drawn to the theatre, and acted in Lebanese plays directed by Roger Assaf, Sylvain Lhermitte, and Patrick Mohr. She also did the costumes on Nadine Labaki's latest film CAPERNAUM. De Melero also acted in such films as Michel Kammoun's FALAFEL, Yannis Ioannou's HI! AM ERICA, Joana Hadjithomas and Khalil Joreige's AROUND THE PINK HOUSE, and the TV movie, "Algiers-Beirut: A Souvenir," directed by Merzak Allouache. She will soon be seen in two upcoming films: Michel Kammoun's BEIRUT HOLD'EM and Oualid Moanness's 1982.



Joseph Azoury (Moussa)

Joseph Azoury is a Lebanese actor born in Beirut in 1983. Creative and full of energy, he acquired his acting skills from his father, the actor Sami Azoury, and his humor from his funny mother Nawal Abou Moussa. His career began at the age of 15 in children's theater as an actor and entertainer. He also starred in different TV series, advertisements, comedy shows and feature movies in Lebanon and the Arab world. Azoury teaches drama in schools and universities.