

Where do we go now?

Lebanon 2011

Directed by
Nadine Labaki**Cinematography**
Christophe Offenstein**Original Music**
Khaled Mouzannar**Cast**
Claude Baz Moussawbaa
Takla
Layla Hakim
Afaf
Nadine Labaki
Amale
Yvonne Maalouf
Yvonne

110 min

Our top 12/13 films!

- 95.7% - The Intouchables
- 94.1% - A Royal Affair
- 92.0% - Tyrannosaur
- 83.8% - The Guard
- 83.7% - Rust & Bone
- 82.8% - Monsters
- 82.0% - Heima
- 80.3% - Pomegranates & Myrrh
- 78.8% - Kid With a Bike
- 78.0% - Nostalgia for the Light
- 75.0% - Sightseers
- 74.3% - 13 Assassins

Many thanks to all our members for your fantastic support throughout the season. We hope you agree we've had some first class films to enjoy (the top rated ones are listed below), and look forward to welcoming you back in October. We sign off with what we believe is the first film WFS has ever shown from Lebanon. Have a great summer!

It's easy to see why Nadine Labaki's cheery Lebanese collective bagged the audience award at last year's Toronto film festival. It's machine-tooled to raise smiles, swell hearts, and tickle tear ducts, yet it does so with sufficient cross-cultural cred you don't feel too yanked.

Catherine Shoard, The Guardian

Building upon the rich promise of *Caramel*, Nadine Labaki conjures an ambitiously pacifying fable in which relations between Christian and Muslim men in a remote Lebanese village are strained by news of violence in the outside world. Boasting vibrant performances and making splendid storytelling use of music and dance (I was reminded of Radu Mihaileanu's *The Source*), this bittersweet celebration of motherhood deftly blends wry satire with broad comedy while never losing sight of the tragedy of its subject matter.

Mark Kermode, The Observer

Nadine Labaki's second slice of Lebanese life conjures an intoxicating mess of jarring themes. What worked so well in Nadine Labaki's first film, 2007's *Caramel*, was that amid the bustle and colour of Beirut existed a microcosmic sanctuary, a beauty parlour, in which the five principle characters could retreat to commiserate, bicker and administer grooming sessions. In her second feature, the multi-talented Labaki presents a story that has a lot of merit but lacks such a centre of gravity. What might conceivably hit the same stark tone as Jafar Panahi's *The Circle* is more of a sassy melodrama in the vein of Ozon's *8 Women*, complete with a few ditties and a jaunty sound design, via Labaki's husband, Khaled Mouzannar.

Sophie Monks Kaufman, Little White Lies

Nadine Labaki wrote this film after giving birth to her son a little while ago, prompted by experience. Labaki, again starring in her own film, creates a strange duo-tone in this work, inserting song (and some short romantic fantasy sequences) and a touch of magic realism. What Labaki gets absolutely right is the characters and the people who play them. Tangibly real and complex, the performances are authentic and demand to be watched.

Andrew L Urban, Urban Cinefile

Voting for *Sightseers*: A-26 B-26 C-8 D-3 E-4 Attendance: 70 Rating: 75%