



Women of the Resistance: Oscar-nominated filmmaker Farah Nabulsi

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Dimitri Lascaris (DL): Good afternoon. This is Dimitri Lascaris coming to you from Kalamata, Greece for Reason2Resist on February 6th, 2024. This is our latest instalment of Women of the Resistance. We are very pleased to be joined today by Farah Nabulsi. Farah is an Academy Award nominated and BAFTA Award winning Palestinian-British filmmaker who writes, directs and produces fiction films inspired by socially relevant themes. *The PRESENT*, her directorial debut, which she also co-wrote and produced, premiered at Clermont-Ferrand International Short Film Festival 2020 and won the coveted Audience Award for Best Film. It went on to win over 50 International Film Festival Jury and Audience Awards, a BAFTA Award and an Oscar nomination. *The TEACHER* is Farah's directorial, fiction feature-length film debut starring Palestinian actor Saleh Bakri and British actress Imogen Pootz. It had its world premiere at the Toronto International Film Festival in 2023. Thank you so much for joining us today, Farah.

Farah Nabulsi (FN): Good to be here. Thank you.

DL: So Farah, you have quite an interesting background. Before you became a filmmaker, you worked in London, I understand, as a Chartered Financial Analyst qualified stockbroker at a boutique investment bank and later at JP Morgan. I'm curious to know about your transition from a career in the financial industry to an artistic career as a filmmaker. How did that happen? What prompted this transition?

FN: Well, there's the longer version and a sort of shorter version and I'll try to do the shorter version. You know, my background is in business and finance. I was in investment banking. I also ran a for-profit business with over 30 employees for a while as well. And I really thought I understood the reality, the Palestinian lived experience as somebody whose heritage is Palestinian. I'm born, raised, educated in the UK, in London, but both my parents are Arab and our blood is Palestinian. And so I basically went to Palestine, to what is militarily occupied and colonised Palestine, for the first time as an adult. And I say as an adult because I went a number of times as a child, but 25 years passed since the last time I'd been, and I

went as an adult for the first time around ten years ago and witnessed firsthand with my own eyes much of what I, again, thought I knew and understood, but first hand with my own eyes; whether it's the sort of checkpoints, the illegal settlements on all the hilltops, meeting with mothers whose children have been taken away in the middle of the night, the wall ploughing between Palestinian towns and villages, the refugee camps. And it really, really was overwhelming to witness it all through this adult lens, but also to sort of experience it firsthand, being at those checkpoints, for example, being with people who, you know, I'd get to a road and then be told: Well, you can carry on, but you can't because of their ethnicity, because of who they are. It completely overwhelmed me. I just couldn't actually process what I was witnessing. And then the fact that this colossal injustice had been going on for so long and on such a scale, in such a sort of methodical, systematic, institutionalised process, I honestly, I still, when I talk about it, when I think about it, when I revisit, I, you know, it really is difficult to process, actually. And even bringing us to today, where we've just been witnessing a genocide in Gaza, how do you process such injustice? So I kind of came back to what I consider a life of privilege, and it took me around two years of racking my brain in terms of, you know, what can I do? In Arabic, we have an expression, [speaks arabic], "of my size", like what I can, as one person, do, given my, whatever it is, my education, my connections, my skill set, my gifts, whatever it is. And to be honest, during that two-year period where I was going back and forth, because at this point, I'm absorbing and I want to travel back and forth, I started to write as a form of therapy, you know, I guess a means of coping. And in this two-year period, I kind of, towards the end of it, came across my writings, and I've always loved film and I've always loved cinema. And I have a very, I call it a creative side to me that in the world of banking and finance and business, I haven't really nurtured like I had in my teenage years, where I was doing a lot of drama, theatre, and this love of film and cinema. And so coming across these writings that evoked a lot of emotion in me all over again, I kind of came to a couple of conclusions, which is one, yes, I, for personal reasons, want to express myself creatively about these stories. I want to blend whatever creative artistic expression I might have to tell these human stories that I've come across. But also this kind of realisation that, well, hold on, why has this been allowed to go on for so long on such a scale? Many, many reasons, of course, and we won't get into all of them, but a main reason, in my opinion, is because despite the truths and the proofs and international law very much on our side, as it were, in making the case for Palestine very clear, it's that not only do many, many people in the world not necessarily know what I even knew before I went to Palestine in the first place, but even those who do know, because our narrative has been hijacked for so long, because of the severe institutionalised dehumanisation that has been carried out by the oppressor for so long, it has meant that even those people who might know those facts and international law and truths and proofs, they don't feel enough, there is not enough empathy. So it's one thing to say, you don't know, yes, let me bring you closer, let me connect you more, as opposed to this abstract, distant place and people that you don't know much about. But even for those who do know, well, hold on, how close are you to this? The devil is in the details in many ways, and how connected are you and what do you feel about this? Even Palestinians who in some ways, and have many times said to me, yes, we've become numb. So it's this kind of aha moment, this light bulb moment, and it was all triggered by me getting emotional over what I'd written in the few years that passed. And so,

yes, I said to you the long story short, but this is not the short version.

DL: What strikes me, I've seen your work, last night I watched, again, *The PRESENT*, I watched it years ago. I actually tried to watch *The TEACHER* last night on Apple TV and I couldn't find it. So before we end this discussion, I'd like you to tell people how they can watch *The TEACHER*. But in any event, I must say that you seem to have transitioned to the role of an artist very comfortably. I mean, your initial work was so powerful. There was this scene at *The PRESENT* when it slowly builds to a crescendo where the main character, you feel his pain, his frustration, his anger building. And at the very moment when you think there is going to be an explosion of violence, his daughter commits an immense act of courage and dignity and simply takes this gift, a refrigerator, and puts it onto a road where the Palestinians are banned from going. I thought this was such a moving moment to see it again.

FN: Spoiler alert, spoiler alert.

DL: I shouldn't have. Well, I guess it's been out for a few years, so it's hopefully not too bad a spoiler. But in any event, I just thought that you seemed very comfortable in the role of an artist. And it's odd because I myself worked on Wall Street before becoming a journalist and I would imagine that was a tough transition for you. It's not a financial world that is – my feeling was conducive to artistic impulses, shall we say.

FN: Do you know what's interesting, though, is that you wouldn't think there are parallels, but sometimes there kind of are. I mean, in terms of it being a very male dominated industry, so that's something to point out here. And so being able to sort of manage the being in the banking world and then being in the film world, you know, yeah, you have to have a pretty thick skin and as a female to be able to sort of navigate that industry, both industries, but also some of the skill sets that I got during my banking years and running a business, whether it's organisational, whether it's doing the pitch, whether it's, you know, whatever it is that led me to be in a position whereby I could make this film. So, you know, to be clear, I had produced and written three short films prior to *The PRESENT*. I just hadn't directed, so that's an important point to make, meaning through those three short films, I was on set, I was observing, I was learning, I was formulating my own kind of creative sort of juices, as it were. And you make a film with a team, so yes, the story was mine, but I co-wrote the actual script. Yes, I'm the director, but what is a director without some pretty talented, fantastic actors? Saleh Bakri is a brilliant actor. Yes, I have a child in the film, and you're told, avoid children in your films. And I was like, but I'm a mother. And so, you know, being able to communicate with a child and in maybe a way, a director who's never had children might not have been able to do... You know, there's so many different elements that come into it. And then, like I said, there's a creative side that many people who knew me as a teenager actually seeing me now as a filmmaker said: You're exactly where you're supposed to be. And it was interesting. My own sister said that to me at one point, who knows me, I guess, in some ways more than most. And she said: You're exactly where you're supposed to be now. Others have said: We always knew you'd be on one side of the camera or the other. And I said: Oh, okay, wow, interesting. So it's interesting, but I think just having that thick skin and that thirst and hunger for growth and learning, which I have, I do, and so I just dove in the deep end and

said, right, the intention is there and is good. And it's a way of kind of understanding your own self and your own identity, but also saying, right, if I'm coming from a place of truth and storytelling and a place of love, to be honest, where it was like, I am in this to tell this story because I feel so passionately about it, not about me wanting to become this major filmmaker, so I'm showcasing my skills. No, I'm coming at it through that kind of truthfulness. And I think that's what emanates actually ultimately on the screen, you know, that passion there. And I think that that's an important part.

DL: A few moments ago, in talking about your transition to a filmmaker, you mentioned the concept of dehumanisation. And I'll tell you a little anecdote. I was in the Occupied West Bank in March of last year, and along with another Palestinian artist, Rehab Nazzal, I visited Jenin. And she took me to the theatre there, an incredibly charming little theatre. They showed us a plot of land that had been set aside for the expansion of the theatre, but in fact, they had to convert it into a cemetery because so many residents of the camp had been killed during the genocide. But the director of the theatre, whom we interviewed on Reason2Resist, described the horrendous attempts of the Israeli military immediately in the aftermath of October 7th to torment, imprison, and terrorise the staff of the theatre, from the director all the way down to the actors and so forth. And I've noticed, as somebody who cares about the Palestinian cause but who is not Palestinian, I think the oppressor understands very well the power of art to humanise the Palestinian people, to show their decency, their humanity, their pain, their compassion. And so they make systematic efforts to attack Palestinian artists. And have you been on the receiving end of the wrath of the Zionist lobby yourself? I imagine your work has attracted some level of hostility from supporters of Israel.

FN: So first of all, I can never compare anything, you know, that I've been subjected to, compared to the Palestinians on the ground and in places like the Freedom Theatre and even today, Jenin, I mean, it's been turned into a mini Gaza. And prior to October 7th, they've been terrorising and traumatising those in Jenin and other places in the West Bank, of course. So, you know, I can't compare in that sense. I mean, many people who even attended that theatre have been killed, students, children, or when they grew up... So now from my end, it's a strange one because I do think that they do recognise, although I do think to an extent they underestimate the power of cinema. And it really is a power, and that's why it gets called a power, a soft power, but a power nonetheless. It's not government and all that, but it is a power. But to an extent, they almost underestimate it sometimes. Now, from my end, again, I don't like to give too much oxygen to these scenarios because it's, you know, yes, of course, I do come under various attacks, whether it's just individuals sending me hateful messages on social media or some kind of collective trolling, for example, when *The PRESENT* came out and on IMDb, we were rated extremely high, something like nine-something, whatever it was, and then overnight, it was down to something like, and hundreds of people, I don't know who these people are, they obviously liked the film as we did the film festival circuit and we were winning all these awards – you mentioned 50 awards it was actually 60 and all of that – and then overnight, it kind of jumped down. And if you took a look at the statistics, you had all these very high ratings and then overnight loads of ones. That's obviously an organised collective; where, why, how, I don't know, but, yeah, it's here. And you just have to brush this

off, and you keep going. And I have had scenarios where I've appeared in media, mainstream media, and then the attacks actually don't end up necessarily directly to me. What it is, is a process of trying to bully and reprimand and attack those who have given you that platform, whether it's an anchor who interviewed you or the media outlet itself. And I've seen websites where they put interviews and said: Everybody email this station and complain about this anchor and this conversation. And the irony is if you watch those interviews, you say: It was a really good interview and there's nothing anti-Semitic, there's nothing, you know, bad. It's bizarre. So you realise that they are living in many ways in this delusion. It is delusional, actually. And this lack of self-awareness is permeated and has culminated in what we've witnessed in Gaza. You know, I just don't care about it.

DL: It's remarkable. It's absolutely remarkable. I want to talk to you about *The TEACHER* now. And one thing I noticed in learning more about this work, which I've not yet had the opportunity to see, is that its world premiere, I understand, took place at the Toronto International Film Festival weeks before October 7th, 2023. I've always considered, as I've gone to the TIFF because I'm Canadian, I lived in Toronto for a while, I never really thought of the TIFF as a receptive environment for Palestinian artists. So I was a bit surprised, to be honest, that the TIFF was willing to receive your work for its world premiere. What I'm really interested in, first of all, you could tell us about *The TEACHER*. I understand it has to do with the commitment of a teacher, a Palestinian teacher, to political resistance to oppression and how this creates conflict in his personal life. Could you tell us about this? And I'm particularly curious to know how your film was received after October 7th as opposed to prior to October 7th. Did you notice a change in the public's receptivity to your film?

FN: Okay, there's a few questions in there. Just to point out, by the way, TIFF actually, you know, there's been a number of Palestinian films over the years that have had their premieres there and have been screened there and programmed. And I'm not saying everybody in the TIFF community is happy about it, but I have to actually take my hat off to them. They are supportive or have been supportive of Palestinian cinema as far as I can see prior to *The TEACHER* as well. So there are – I would not call them allies, but people who can appreciate the art coming out of Palestinian cinema and aren't intimidated, unlike actually a number of other film festivals and top film festivals around the world who I feel like have been. So, you know, interesting, I realised that in Canada it's surprising because there is a very strong sort of Zionist, politically Zionist community there. But yeah, respect to TIFF actually. You know, you're right, it was prior to October 7th, 2023. We premiered, I think it was September 7th. The reaction was beautiful. It was fantastic. The film – sorry, you had asked me just to tell you about the film briefly. Look, this is a film, it's set in the West Bank of Palestine. It's contemporary in the sense that it's set around 2012. And we shot the film in the West Bank. And it is about a Palestinian school teacher who is struggling with his commitment to resistance. But really, I mean, ultimately what it's about is parental love. It's about the pursuit of justice. And I would really say it's also about the inevitability of resistance when no other path to freedom remains or exists. And when I wrote this four years ago and shot this two years ago, I never could have imagined that it would arrive at this moment one month before October 7th and then what then evolved into a full-on genocide. But there is an element of an

American couple, an American Jewish couple, and their son who went to Israel and joined the IDF is captured. And it's loosely, I'd say, loosely inspired by the case of Gilad Shalit, an Israeli occupation soldier who was captured in 2006 and he was released in 2011 for over a thousand Palestinian political prisoners.

DL: As I understand, captured in Gaza, not the West Bank.

FN: Yes, yeah. I mean, I was just inspired by many things, not just this story, but one of the elements was the story of him being captured and then released for over a thousand Palestinian political prisoners. And I personally was blown away by this clear imbalance in value for human life that really, really, in many ways, you could say is at the root of the problem because it's: Okay, Israeli-Jewish lives are valued. I mean, it's culminated now in Gaza where you have hundreds of thousands of Palestinians killed in the most violent of ways, maimed, blinded, injured, millions displaced, what, as retaliation for October 7th? I mean, again, this value imbalance, in value for human life... And so I wrote this prior, of course, and then shot it prior. But here we were having this incredible reception out of TIFF. The reaction was great. The majority of the critics, beautiful. But then within a few weeks, October 7th happened. And I mean, without getting into semantics, of course, you have sales agents who have got nothing to do with Palestine or anything like that. They are film sales agents who are having to have very bizarre conversations of trying to sell a film that was very, very, in some ways, close to the reality of what was happening. You'd think maybe that would make a film perhaps more marketable, but in a scenario like this where there was just so much noise and so much vitriol and so much anger and so much going on, I think it got very, very bizarre and awkward for them. So we focused actually on the sort of more MENA region in the Middle East, North Africa, a bit of Asia. And that's where we also had also other sales agents. And look, the film had its cinema release all across the Arab world. It had a cinema release further down the line where we actually released it in the UK and Ireland because no distributor came along. And it's a British Palestinian film. Makes you wonder... And by then, actually, we had accumulated over 18 international awards at film festivals, including numerous audience awards, including in the US and in Europe. And so it was a very bizarre thing where some distributors would actually say: Okay, we like the film, but we don't want to deal with the headache that comes with this film. So they passed. Others would say, they'll say they're passing, and we'll never know the true reason of it, but usually a film which has such a great reaction at the festivals and audience awards and best actor awards should be a good sign for a distributor to say: Oh, there's an appetite for this. And it's the most pertinent film of our time. I mean, you see what's happening in Palestine. You see what the film is and the storyline is. But for me, what was the reaction afterwards for a number of months is as I'm touring the world with this film at film festivals, a beautiful reception from audiences all around the world and it was a means of resistance, of acts of solidarity with my brothers and sisters in Gaza who were suffering this unimaginable death and destruction. And for the entire team, it's what kept us in many ways sane that we had this to offer, that we had this to even focus on. I mean, I wanted to tear my hair out every six minutes, to be honest, this last year and a half. So this was really something to hold onto and to offer up into the world beyond my initial intentions as a filmmaker of taking audiences on this emotional

journey. And it was like, here's some context, people, because in all the news that we're watching and everything we're witnessing, let me lend you some important context that otherwise seems to be missing from the discourse at this very crucial juncture. And so I'm grateful to have had this film, to be honest.

DL: And I understand it's going to be appearing in North American cinemas in early April. This timing is also quite interesting because of course, in the aftermath of October 7th, the Israeli narrative was so dominant in the public discourse in the West that as the horrors of what was being done to Gaza became increasingly apparent to the public primarily through social media, there, I believe, was a massive shift in public sentiment. So now the film will be appearing in a much, I think, different environment. But at the same time, you have Trump, who is openly declaring his intention to turn Gaza into some kind of real estate investment and displace – he doesn't say forcibly, but we all know that that would have to be done forcibly – however many Palestinians have survived this genocide in Gaza. I mean, it's really a quite extraordinary environment in which to introduce your film to a mass audience. What kind of reaction do you expect to get from the American viewer?

FN: Well, I mean, you've described it perfectly. That's exactly the environment we're in now. Let's hope the ceasefire remains and we'll see what evolves from what this crazy sort of narcissistic lunatic just announced with a war criminal sitting right next to him smiling. And it was just the most bizarre thing I've ever seen in my life. It was like gaslighting humanity. Bizarre. Well, that makes you wonder what he's up to. You know, but that's a different conversation.

But again, first of all, grateful that we're going to bring this film to North American audiences at this crucial moment and with the context. But also as the ceasefire begun, what was also happening was this increase in militarization and violence that's always been there in the West Bank, and it was at an all-time high, by the way, the settler and military vandalism and violence in the West Bank was at an all-time high prior to October 7th, 2023. So you can imagine an all-time high and since then has increased exponentially and as of the ceasefire, even more so. So, again, given this film is set in the West Bank and it does delve into settler violence and vandalism, which again is a huge element of the root of the problem, which is this expansionism of settlements that never stopped. Even after Oslo, on the contrary, after the Oslo Accords, it expanded even more, and to this day, this expansionism and land grabbing, and all of that. So actually, *The TEACHER* is almost a little bit more relevant than it was in this past year at this moment in time because it's set in the West Bank, because of what's happening in the West Bank right now and because of the prospect of annexation, because we realise and remind everyone we are in a de facto one state, which is an apartheid state. And the film, in many ways, it's quite clear. So I'm actually really excited and I know that from this past year, the film festivals we've done with really mixed audiences in North America prior, the reaction was great. And I'm actually looking forward. I believe we're going to have a good reaction and I hope. It's more just to do with unfortunately, you know, this is independent cinema and we don't have and our distributors don't have the kind of budgets that studio films would to let everybody know and on such a scale in terms of

marketing about this very, very relevant, and I'd like to think, you know, powerful, beautiful, well-made film, with an engaging story that we would want to see, actually. But we don't have that kind. So we just count on sort of, yes, some of the PR and marketing, but really word of mouth and that momentum to build. And then from cinemas, of course, we will be going to digital as well. So video on demand, so that anyone will be able to access the film eventually in North America. But excited, but also realising that there's only so much you can push a film forward and then we just hope that audiences will enjoy the film and share it.

DL: So now I'd like to ask you to take off your filmmaker hat and put on your political analyst hat. I'm very curious to know, because a person of Palestinian origin engaged in the struggle and living in the United Kingdom, you know, there's a mountain of evidence, Farah, that the British government is deeply complicit in the genocide being committed before the eyes of the world in Gaza and now the West Bank. And this seems to be a bipartisan affair in the United Kingdom. I've seen no indication that the Starmer Government's support for the Israeli genocidal regime is any less enthusiastic than that of the conservative predecessors. As somebody living in the United Kingdom – I have a two -part question for you – what do you think accounts for this really disgraceful support that the British government has continuously given to Israel throughout the genocide? And do you think that this policy of the British government, and this is the second part of my question, is reflective of the sentiments of ordinary citizens in the United Kingdom? Or do you think it's very much contrary to public sentiment?

FN: You know, just first of all, to be very clear, I am not, you know, an academic or a political analyst or a military analyst or a person in government. I'm a filmmaker, and I like to think an educated, well-informed filmmaker who's also got that Palestinian heritage, who's also British, so this is just Farah's, you know, opinion on things in that sense. I do want to make a point here that, to me, since the ICJ's legal authoritative opinion in, I think it was July, I'm not talking about the genocide, I'm talking about their legal authoritative opinion that actually, yes, Israeli occupation is illegal, the settlements are illegal, that there is apartheid. And these are the sharpest legal minds on the planet unanimously agreeing with this illegality, which we've all known for a very, very, very long time. But, yes, finally, the ICJ puts out this authoritative opinion. There is now absolutely no question it's illegal. It's completely and utterly illegal. They even talk about dismantling the settlements, that there needs to be reparations. I mean, you know, so our UK government, there's absolutely no excuse, there has to be this kind of realisation. Do you believe in international law and human rights and the UN and conventions and the Universal Declaration of Human Rights and the Rome Statute and the Fourth Geneva Convention and the rights of refugees, or not? And I don't mean selectively, universal. And so it's just so important at this moment in time to keep putting that question and that in front of our government, regardless of which side you are, to say okay – and also so that we, they are not complicit, complicit or supportive of this illegality, but also not making us complicit. So this is something I've been thinking about a lot, of like, you know, that's it. It needs to constantly be put to our government in that sense.

Now, you asked me what accounts for it. I think there's a few things. One of the things is, of

course, this idea that the UK, in some ways, I almost want to say, is like the US's lap dog. You know, it goes beyond before the Iraq War and all of that. It's like [panting] you know, my big brother is telling me to do, and it's embarrassing. It's bizarre and embarrassing. And that's why I think it's very important if the UK were to actually initiate sanctions, I know they did a couple of these small things, but, you know, really blow that up and finally take a stand and divert from the US stance, that would be like the US suddenly going: Oh, my God, my own family, my own brother, my own colonial buddy has abandoned me. That's huge. So when people don't think it's important necessarily to, because the UK does not provide anywhere near as much military support as the US does, but just that connection and that constant like, we'll do what the US kind of says, is disturbing and enough if they were to abandon that big brother of theirs to send a very, very strong message. So it's just this kind of in bed with the US, because for other reasons they have to be in bed with the US, nothing to do with the path in Israel to do with like whether it's trade agreements and the sharing of information and whatever it is, technology and all of that. But then, of course, I do think so much of this comes down to money, capitalism, and of course, influence, lobby. It all comes down to money and business. So whether it's surveillance technology, contracts, and who can make their cuts and who can... And so whether we like it or not, Israel has a lot of technology. In fact, that's what they think makes them in many ways infallible. Like, okay, we have so much to offer the world and from a technology point of view and all of that, you can't afford from biotechnology to other tech and all of this, and military tech as well, and surveillance, and to say you can't ignore us, so why don't you just do business with us?! So that's a big part of how do you cut ties with... And there's a lot more. There's a lot more to whether it's the gas off the coast of Gaza, whether it... There's a lot more involved.

DL: And British arms manufacturers probably play a role, I'm sure, that they've made out like bandits.

FN: Absolutely. And it comes down to the root in the USA as well, which is there is a strong, pro-politically Zionist, pro-Israel lobby in the UK as well. And so not nearly as much as in the US, but it does exist. And that's a rot in the system. And I've been saying that even Trump, he's not the disease. He's the symptom of a system that has been rotten and been rotting under this capitalist, corporate, oligarchic "plutocracy", I won't call it democracy, plutocracy, that is America. So to an extent, think of the smaller version of that in the UK. You did say public opinion though; I do think this is very much counter to public opinion. Oh, yes. I mean, even... So some of the data has shown this anyway, and then you can see the people who have taken to the streets here and that we... It's very clear the public opinion of what's been taking place this last year and a half and this genocide, but also just overall the majority of people are opposed. If you put out and say: Are you opposed to the illegality of colonisation, apartheid, the occupation? I mean, who the hell... No, no, I actually believe in apartheid. No, but the majority are completely against all this.

DL: Yeah, there's a vast divide between government policy and public opinion throughout the West nowadays.

FN: Absolutely.

DL: That's certainly true of Canada and where I am today, Greece, which is also disgracefully very supportive of the Israeli regime. In any event, Farah, it's been a tremendous pleasure speaking with you. Just remind our viewers when they'll be able and where they'll be able to see *The TEACHER* in the coming months.

FN: So, yes, so in terms of North America, it's releasing from April 4th initially in theatres and then as mentioned, hopefully digital VOD. And in the UK and Ireland, we've already had our cinema release, but we will be again on digital video on demand starting, I believe, in May and hopefully Australia and New Zealand and the rest of the world is here and there. So I think the best place actually to check would be theteacher.film, that website we're updating in the Middle East and North Africa. Again, cinemas have been done, but it's available on Apple TV and Google Play and some other places. So the website is the best place, but I appreciate the shout out.

DL: We wish you every success in the showing of the film in the months ahead. It deserves a wide audience, particularly at this point in time. Thank you so much, Farah.

FN: Thank you, Dimitri.

DL: And this is Dimitri Lascaris coming to you for Reason2Resist on February 6th, 2025.

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